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VOL. LVII. NO. 5

NEW YORK, WEDNESDAY, JULY 29, 1908

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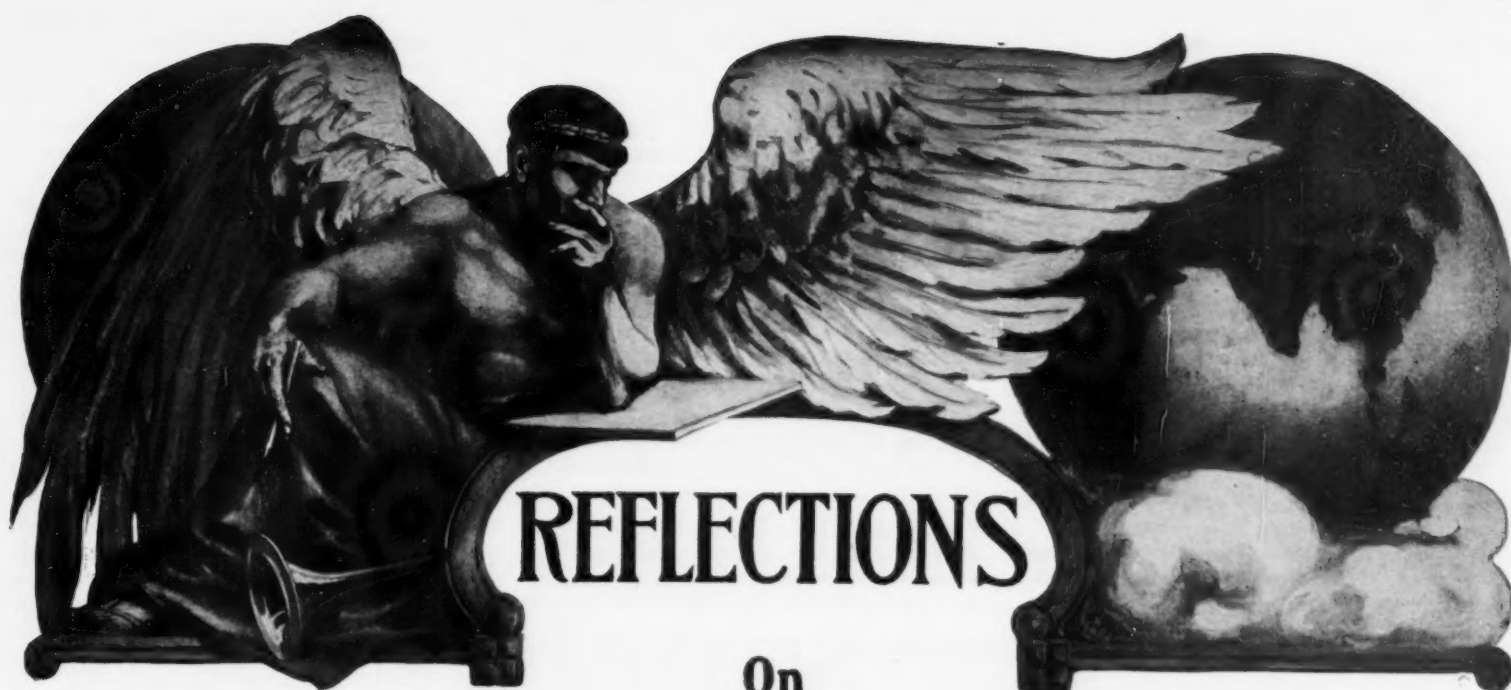
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BY THE EDITOR.

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The same kind of condition prevails generally all over the Continent, in most if not all of the sixty-five opera houses of Germany, the one hundred and odd opera houses of Italy, etc., and in Italy, like here, money first is paid before any one can get into the subventioned opera house with an engagement.

The very same singers who get these \$80 a month salaries here will demand \$400 to \$800 a night to sing in opera in America, which serves us right. They ought to demand that much a minute, and the more they would ask, the quicker America would take them and the greater America would consider them. Let us all adjust ourselves to these conditions. They are established, and for the nonce cannot be changed.

The former president of the Paris Municipal Council, M. André Lefèvre, has just issued some statistics showing how people manage to live here on limited incomes in comfortable style, illustrating to what extent, even in the best circles, French frugality is scientifically applied. Of course, as is known, the paternal system of this Republic and the control through taxation, police, military and douanes, or duties, enables the Government to make its statistical science positive, and not, as is frequently the case with statistics, speculative. The science is exact here.

In the Champs Elysée district, where the Americans abound and where there is a comparatively irrational method as compared with the correct and adjusted native system, the average annual income of a household is \$5,730, that is, about 29,000 francs a year, much of which is saved; that is, at least twenty per cent. is put away in rentes and never touched except in case of a speculative fever.

Near by, in the exclusive Faubourg St. Honoré, where many of the old time Paris families are thoroughly housed and have been since the days of Charles X, the average income falls to \$3,800, which is about 19,000 francs a year. The average in the Madeleine district is \$3,600, or 18,000 francs a year. As M. Lefèvre says: "These figures will surprise those who do not know that large incomes, as Englishmen understand them, are extremely rare in France," and this is addressed to Englishmen because the statistics were reported in course of a visit by the French President to the Franco-British Exhibition in London.

I am following these statistics. The average salary of the

French judge is \$1,800, the position being very distinguished in the community. "No French official can live on his salary," says the report. They are usually helped by relatives or enjoy a small private income. Out of 2,000 advocates (lawyers) at the Paris Bar only 200 earn on an average more than \$2,000 each. There are 2,500 registered physicians in Paris, and 1,200 of these report on an income of less than \$1,600. Fashionable dentists, however, now earn, since recent years, \$6,000, most of their practice coming from Americans, and the number of these dentists is very small. In the small French menages the ends meet only because the wife contributes to the pecuniary resources of the household (I am quoting the language), and most of these wives, millions of them, work either on the farms or gardens or work out or assist as clerks and cashiers in the business, thus substituting all through France for the male, who otherwise would do the work. Most Frenchmen—with the exception of a few hundred thousand—must make a demand on the wife for pocket money, as she is the cashier of the household and always purchases the husband's (as she does the children's) clothes. Only when they visit or promenade do the French men or women wear shoes; at home they wear home made slippers. The tailor is called in only after the cloth has been purchased in a cloth store. The stove pipe hat descends from father to son, and is usually bought when the man becomes a bridegroom.

The salary of the saleswomen at the Louvre store is \$60 a month; the salesmen at the Bon Marché store receive 400 francs a month—average, that is, \$80.

But the première danseuse at the Opéra receives 40,000 francs, equal to \$8,000 a year; more than the singing stars! The pay of seamstresses working for stores is (for twelve hours' work) thirty-five cents a day.

Many establishments in Paris exist only through foreign patronage, because they furnish better articles and material and work for less money than others do. During our crisis there was a complete lull here in hundreds of places, and when the season of the American invasion ceases the upper floors of the hotels are closed off and the help dismissed. The number of busses is not reduced, because the Parisian humble and middle classes use the 'bus and underground only; but the fiacres and automobiles are reduced. The cause of the slump in the high grade French automobile trade is due to the fact that nearly all the wealthy French people now are owners of autos, and once an auto owner that ends it, as it should. But the former elegant French turnouts, with richly caparisoned driver and footmen, are scarce, on account of the automobile investment.

The annual outlay of the visiting Americans in Paris now is estimated at more than 500,000,000 francs, and one of the leading old picture firms here told me that its line depends six-eighths on Americans and one-eighth on English custom. Over two million families in France subsist on less than \$500 a year,



which is less than the comparatively few Americans leave in Paris a year. Many of the Americans coming here come on French steamships. No Frenchman ever travels on American ships, because our high protective duty gives him no opportunity; we have too few. But there is no protection for musicians; and that is the reason we never have compositions of Americans played here. We play and sing the French compositions and even pay royalty besides to the publishers here. Why? Because we are a nation of chumps. One of these days we will arrive at the conclusion that we are not as enlightened and clever as we boast of; one of these days a genius must arise who will show us how to throw off our yoke of dependence and actually become free. As we now live we only imagine we are free, but our economic system is giving to Europe the greater part of our profit, and our intellectual and artistic force now is wasted because our own people exult in the foreign and throw aside the native. Hence our American musicians and singers must come to Europe for recognition. They are here and everywhere in Europe in abundance, gradually developing their artistic sense. But we have much to learn from this old France, a nation whose great wealth comes from savings and its accumulated interest increment.

### The Question of Nerves.

The London Westminster Gazette says that Madame Cavalieri, who for inexplicable reasons made a great success in London, and Signor Caruso, who, according to their recent confessions, both suffer terribly from nerves when singing in public, have at least the satisfaction of knowing that they are by no means the only opera singers who suffer similarly. Not long ago Madame Sembrich said: "Sometimes the thought of singing at night is such a torture to me that I feel that no reward in money or fame can compensate me for the dreadful times I have before almost every performance." Madame Lehmann has also confessed: "I suffer tortures of anticipation whenever I am going to sing, and feel pretty much as if I were being led to the stake." Madame Nordica suffers agonies from nerves, and often feels tempted to run away when the fateful hour of her appearance is "nearing," and Madame Calvé, on her singing days, declares that she is so nervous that she cannot remain still for two consecutive minutes. Madame Patti vows that she dreads singing in public more today than at her first appearance, and the brothers De Reszke have also confessed that they suffer tortures from nerves. Outside of Nordica there are no Americans mentioned in the list at all, and yet I know of many who also are excessively nervous just before the time of the public appearance. Nervousness cannot be avoided when the singer or player knows that his success depends upon avoiding the slightest infraction of the simplest natural law. A cough, a sudden wink, a slight draft, a misstep, an unexpected contretemps, a sneeze, an irregular breath, a grain of dust, etc.—any of these and the evenness of the operation is interrupted. It is always venturesome, this appearance with a musical duty, before the public.

### The Many Rare Violins.

The following also is from the London Westminster Gazette:

In the King's Bench Division on June 22, before Mr. Justice Darling and a special jury, Mr. Charles William English, an architect, living at Denmark Hill, sued Mr. Vincent Cooper, trading as Balfour & Co., of Fenchurch street, to recover damages for representations whereby the plaintiff was induced, as he declared, to purchase

a violin on the understanding that it was a Joseph Guarnerius. Defendant denied that representations had been made, and alternatively pleaded that if he had made them they were true. The plaintiff met the defendant at some auction rooms, and eventually purchased from him five musical instruments, all reputed to be by famous makers. The violin, the subject of this action, the plaintiff purchased from the defendant on the condition that plaintiff paid defendant £150 by instalments, and also gave the five other instruments he had previously bought in exchange. The violin was certified as a genuine Joseph Guarnerius.

The writer of one certificate stated that in his opinion the violin was made during the last period of Joseph Guarnerius' life (the forties of the eighteenth century). At a later stage plaintiff had his suspicions aroused, with the result that the violin was submitted to Mr. Hill, who said it was about eighty years old, but certainly not a Joseph Guarnerius.

Plaintiff, in the course of his evidence, said that he believed that statement made by defendant. Speaking to Mr. Vincent Cooper through the telephone, he offered what he called an annuity of

these he had seen 100. None of these were so large as the violin in question.

The day following, the jury brought in a verdict of \$950 and costs against the violin dealer, who can now resell the violin, but will never trust himself to recommend it as a genuine Guarnerius.

Mr. Hill, the New Bond street expert, states, under oath, that of the Joseph Guarnerius' there are 105—all that he made among those now known to be in existence. How can it be possible that there are only 105 Joseph Guarnerius' in the whole world when there are about that many and more in the United States alone? Is Mr. Hill right or are those right who paid money for genuine Joseph Guarnerius'—at least so it was told to them by the dealers. There is one firm in America, Lyon & Healy, of Chicago, who are said to have sold dozens upon dozens of fine old Cremona instruments and who have a large assortment on hand and who are advertising genuine old Cremonas all the time. Well, then, if they can get so many genuine old Cremonas, why should there not be at least 105 Joseph Guarnerius' genuine violins in America? Did not Mr. Hill mean to exempt the United States? It is a fair question.

About twenty years ago I wrote an article on the tremendous number of Jacobus Stainer violins in the United States at that time, and how Europe must be suffering because so many violinists in America—about one thousand—owned (or thought they owned!) genuine Jacobus Stainer violins, and that he must have conducted a steam saw mill in the Tyrolean Alps to produce such a large wholesale quantity of rare old violins with his name pasted inside. I heard much abuse following my innocent suggestion that some of these pretended Jacobus Stainer violins could never have been made by Jacobus or even by his brother. Yet this statement of Mr. Hill sounds like an echo of what I wrote, to use a bull.

The imminence of an expose of the business of old, genuine Cremona fiddles makes every one engaged in selling or buying nervous, and the result of the everlasting doubt casts a shadow of discredit upon the whole business, and as one result some very fine old violins which should, on merit, bring their value in money, suffer. Not having a pedigree they must be sold as the counterfeit is sold, and as one dealer usually discharges an animus against another, all the fiddle buying world becomes suspicious, and the owners of fine violins cannot dispose of them. There are many really valuable violins on the market which are not (but should be) in the hands of violinists, because the latter are endowed with a fear, a fear due to the generally prevailing opinion that to purchase a violin purely on merit is dangerous. Hence very few persons are and can be judges, whereas a free and open conduct on this matter would produce investigation and investigation would build up knowledge and judgment.

### Refers to This Paper.

In course of his report delivered on May 11, 1908, at St. Louis, the President of the American Federation of Musicians, Mr. Joseph N. Weber, states the following, which is published in the organization's Annual; he refers to Symphony orchestras:

In this connection it is but fair to mention the services of THE MUSICAL COURIER in behalf of American talent. Without any doubt the most important and most read paper of its kind, its policy is: That America has its talents, give them but an opportunity. They must be protected. Down with the artificially boosted prices of foreign stars and up with the legitimate recompense



GADSKI.

The only woman in Berlin who drives an automobile.

£150 for three years, as well as five instruments well known to defendant, on the distinct understanding that the instrument was invoiced as a Joseph Guarnerius. Two hours afterwards defendant accepted his offer. Witness had a certificate from the defendant, and also one from a Mr. Petherick. Witness went to Germany, and on his return told defendant he had shown the violin to experts in Germany, and they had simply pooh-poohed the idea that it was a Joseph Guarnerius. Defendant disclaimed all responsibility, referring plaintiff to the conditions of sale on his billheads.

Mr. A. E. Hill, a member of the firm of Messrs. W. E. Hill & Sons, violin makers and dealers, of New Bond street, said that he had examined the violin in question and found it was of French design. It was a reproduction of Joseph Guarnerius, and one of the hundreds and hundreds—he might say thousands—of such instruments.

Mr. Hill stated that the fact that the violin in question had no label was damaging. The label was glued inside a genuine Guarnerius, and, therefore, never came off unless purposely removed. As a result of considerable research he found that there were 105 genuine Guarnerius violins. Of

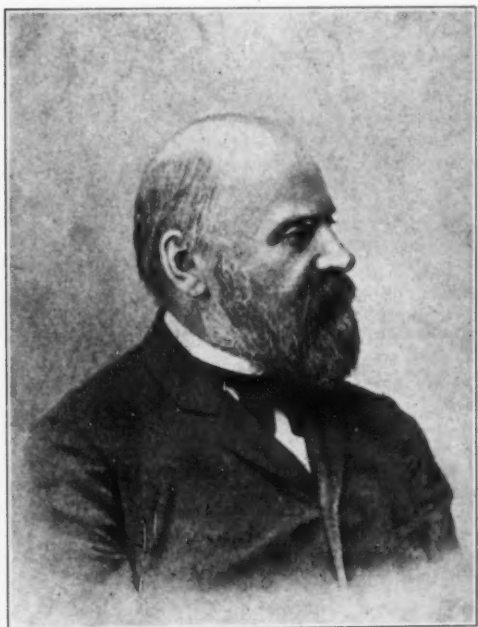


for home talent. Our Federation can only say yes, and amen to this.

It is absolutely impossible to forego a mention of the attitude of our so called musical critics who for decades have molded public opinion in everything that concerns our profession. The unchallenged disclosures of *THE MUSICAL COURIER* as to how the professional critic combines the molding of public opinion with the furtherance of his own interests and has placed the vocation of a musical critic upon a strictly business basis, at the same time offering to an unsophisticated public his so called unbiased authoritative opinions on works of art, leaves no possible doubt that the antagonism to everything union in our line from such quarters is rather complimentary to us. We care nothing for adverse criticism as long as we can consistently claim that our enemies, if fair, must concede that even though a militant organization, we fight fair, stand for principle, and above all, for the good name of the profession in general and the uplifting of each and every one of its members.

The directors of our symphony orchestras could, if they but so desired, erect for themselves a monument in the development of art in this country by giving American talent a rightful preference, as by doing so they would commit themselves to a policy of doing something for the lasting development of art in the United States.

A feature of all this is the absolute fearlessness of this paper in its attack upon the daily press for permitting its columns to be prostituted by its music



MILA BALAKIREFF.

Russian composer, whose "Isamey" fantasia is one of the transcendental works in the virtuoso literature of the piano.

critics for business reasons and good ones, I must admit, for by catering to the foreign musician, whose prices the critics advanced, lowering at the same time the chances of the American musician, the critics increased their incomes through the ratio of the advance they were stimulating. This enabled them to retain their places notwithstanding the low weekly salaries they are receiving, and as a matter of salary, even if they now were asked to work for nothing on the dailies they would not resign, because their revenues from the outside come on the strength of their positions on the daily papers. No doubt some of the daily papers have taken advantage of my disclosures to announce to the critics that if they wish to retain their places they must not expect salaries; at least I am sure that one very enterprising daily has its music critic now free of charge, and he fears that by resigning he will lose his other income, which is about true. The business managers of the New York daily press need no more than a hint; very few of the papers are doing profitable business and all the little savings count. Discontinue your salaries to the music critics; they will remain anyway, and give lessons

on the strength of their places on the papers, beside being busy in other directions.

As to our position on the orchestral question, that is very simple. All our great symphony orchestras, the Philharmonic and others, are conducted through the German language; that is, the rehearsals, explanations, directions, etc., are given in German because the body of each orchestra is German. Well, then, if our American people have sufficient brains to sustain orchestras and listen to them and sustain them because they desire to listen to them they must also have sufficient brains to produce children with brains enough to play as well in orchestras as Germans do. There is one reason only why Americans are not in orchestras—one reason only that could appeal to me, and that is that they have the ambition which looks higher than the career of an orchestral player. That may be the reason; at least I hope it is. We are not going to become musicians if we can possibly become anything else and remain in the United States. Am I to understand that that is the basic idea? I would like to be informed on that interesting point.

#### Frederic Mariner Recital.

Few of Frederic Mariner's pupils in piano study have finished their first season's instruction with fairer or more satisfying results to their credit than has Ethel Howe, who, on July 20, played the final recital that Mr. Mariner will give until the beginning of the fall term, October 1. Miss Howe, a young school girl, with little time for serious practice, has in a short time apparently conquered largely the so called difficulties of piano technique, having well established playing ability, poise and control over a graceful and effective style of execution.

In variety and quality of tone production Miss Howe excels, passing from the softest tones to fortissimo effects with equal freedom and with no display of muscular contortions too often attending bravura playing.

Although each number of her program has been memorized and worked up within ten months, there is slight evidence of this newness, the selections being rendered with a fluency resulting from continued playing and well developed continuity of thought.

Like all Mariner pupils, Miss Howe played entirely without notes.

Variety in style of composition and composers is aimed at by Mr. Mariner when building a program, and Miss Howe's program afforded her ample opportunity to display her versatility in the strict style of Handel, the lightness of Schytte and Karganoff, the singing tone of Mendelssohn, Schubert and Rubinstein, as well as the bravura of Liszt.

That she pleased her audience was evinced by the close attention given her playing throughout her program.

With time to gain greater experience, a more extensive repertory and maturity of style, Miss Howe's future success seems assured.

The order of the program was:

Aria, Susanna .....	Handel-MacDowell
Butterflies .....	Schytte
Song without Words .....	Mendelssohn
Hunting Scene .....	Hawkins
Auf dem Wasser .....	Schubert-Hoffman
Love Song .....	Henselt
Walse .....	Karganoff
Barcarolle F minor .....	Rubinstein
Mazurka Brillante .....	Liszt

#### Carrie Bridewell Now Mrs. Benedict.

THE MUSICAL COURIER correspondent at Birmingham, Ala., included the following paragraph in a recent letter from that city:

BIRMINGHAM, Ala., July 22, 1908.

"Mr. and Mrs. H. F. Bridewell, who have been away from the city for some time, have recently returned to Birmingham after having attended the wedding of their daughter, Carrie Bridewell, to Lemuel Coleman Benedict, which ceremony took place in Richmond, Va., on June 4. Mrs. Benedict, since her marriage, has entirely abandoned her operatic career—so brilliantly begun, and in which she had already achieved worldwide fame. L."

Louise Kirkby-Lunn will sing next winter two months in Hamburg and later go to the large German cities. Her roles at the Metropolitan will be sung by Matja Niessen-Stone.

Robert Blass has just sung Amfortas in the annual performances of "Parsifal" at Amsterdam. Marie Brema was the Kundry.

#### MORE MISCONCEPTIONS AS TO COPYRIGHT.

[From the American Musician.]

As an evidence of the general misconception in regard to copyright, we call attention to a paragraph which has been given wide circulation by the daily press to the effect that a wealthy citizen of the Northwest had built a very novel and costly "bungalow," and in order to prevent any one from duplicating it he had the plans copyrighted. The idea which it was evidently desired to convey by this was that copyrighting the plans protected the building from being duplicated. The article also stated that the plans had been locked up by the owner of the copyright. Now, as a matter of fact, copyrighting the plans protects them from reduplication, but does not in the slightest degree protect the "bungalow," which is another and different concrete form of the same abstract idea which forms the basis of the plans. The bungalow could not under any circumstances be eligible to copyright protection, because only a thing which can be defined as a writing is eligible to such protection constitutionally. If it is desired to protect the "bungalow" it must in the first place be a new, novel and useful invention, in which case it would come within the purview of the law of patents, not copyright. But even if it were eligible to and protected by a valid patent, any one could build a duplicate of it for his own use without infringing the patent on the building itself, or the copyright on the plans thereof. The non-circulation or publication of the plans by being locked up voids the copyright, as one of the obligations put upon the owner of a copyright is publication "within a reasonable time," and the copyright is not secured until publication.

Copyrights are granted because of the supposed benefit to the public. It is for this reason solely that a monopoly in the shape of a copyright for a limited term of years is granted by Congress, and as the public can only benefit by publication, it must be obvious that publication is one of the necessary steps to the attainment of a valid copyright.

Through a misconception somewhat analogous to the above, music publishers have spent very large sums of money in the past few years in a vain attempt to obtain rights which we have already shown to be absolutely impossible. Our motive in thus setting our patrons right on this question is so obvious as to scarcely need to be explained, but if we can prevail upon the good sense of the trade, it is our intention to prevent any further squandering of good money in a very foolish chase after the unattainable. We are aware of the fact that the trade is not entirely to blame in this matter, for we know that it has been led astray by the advice of supposed copyright experts. Gentlemen, when are you going to wake up to the fact that these men are taking your money under false pretenses, so palpable as to make the taking of "candy from a baby" seem a difficult act by comparison? If there is anything in our declaration of principles on copyright which you do not understand, we are willing and ready to make the matter plain to you. Write to us under your own name, and if you request that your name be withheld from publication we shall respect such a request, but we will not and cannot afford to pay any attention to anonymous communications. The American Musician wishes to reiterate its devotion to the best interests of the music publishing industry, and how can we better prove this than by taking the stand we have on the question of copyright, when we are absolutely certain that we are right? And to prove our sincerity we offer free use of our columns to any one who thinks we are wrong. This is a matter of great importance to you gentlemen of the trade, and you ought to be thankful that there is one trade paper that is competent to advise you instead of "sidestepping" the subject, as all others do, for no matter how unpalatable it may be, the truth is what we all want, and it is in this spirit that we have taken our stand upon this question of copyright.

#### Caroline Montefiore in Europe.

Caroline Montefiore, the singer and teacher, who sailed for Europe a fortnight ago, will make an extended tour including Holland, Germany and Austria-Hungary. Miss Montefiore will return to New York in the late autumn.

#### George Hamlin Abroad.

A postal received at the Chicago office of THE MUSICAL COURIER from George Hamlin, the American tenor, states that Mr. Hamlin will remain in London until about August 1, from where he and Mrs. Hamlin will leave for Munich, then for Italy, and later Paris, returning to America in September.

Clotilde Bressler-Gianoli is to sing Carmen for the first time at La Scala the coming season. Later she will make a tour of French and Italian cities, singing the part that made her fame at the Manhattan.

Mancinelli is conducting this summer in South America.

## FAMOUS VIOLINISTS OF THE PAST.

(With a Sketch of the Development of Violin Playing.)

### II.—GIUSEPPE TARTINI.

BY ARTHUR M. ABELL.

Before taking up our question proper, which deals with the life of Tartini, let us cast a brief glance at the work and influence of Corelli's three most famous pupils, Somis, Geminiani and Locatelli. Through Giovanni Battista Somis, Corelli's oldest pupil, we can trace the direct artistic lineage from Corelli to Joachim. Somis was the teacher of Pugnani, who in turn taught Viotti; Viotti taught Rode, Rode taught Böhm, and Böhm taught Joachim. Somis was the founder of the Piedmontese School of Violin Playing, and he was an important musical figure in his day. His importance lay almost wholly in his pedagogical ability, for as a composer he had little to say.

Geminiani won much greater fame as a writer for his instrument and as a solo performer. He was the first violinist to introduce the tempo rubato, which he employed to such an extent that he became useless in the orchestra; he was undoubtedly a man of great talent, but he was lazy and, like his teacher, Corelli, he had a passion for paintings, for which he squandered all his money. He wrote several compositions that were much played in his time, and which are still known; he also published a book entitled "The Art of Violin Playing," which proved very useful to students of the instrument in his day.

Pietro Locatelli was the father of modern virtuosity and the forerunner of Paganini. Anyone acquainted with his twenty-four caprices is aware of this, for they served Paganini as the basis of his own caprices in point of technique. Paganini, to be sure, was a much greater musician, and his caprices, besides being the quintessence of virtuosity, are also of real musical interest and value. Locatelli was the first violinist to make use of the high positions; he went to the very end of the finger board, employing the highest A on the violin. His works are of no musical worth, but they offer the violinist new and difficult mechanical problems and advance the technique of the instrument to a remarkable degree. He was unquestionably an interesting link in the chain.

Giuseppe Tartini, the master, of Padua, was one of the most romantic, sympathetic personalities in the entire history of violin playing; he was an idealist pure and simple, and cared nothing for reputation or gain. No musician ever had higher or purer art standards and there never was an artist more consecrated to his life work. Tartini's poetic nature was illustrated by his method of composing; he would always first read a poem by one of his favorite authors in order to get into the proper mood. Then he would write down the verses of the poem between the staves of the piece, and whenever he had to play it in

public, he would first read the verses so as to put himself into the mood of the composition again. All of Tartini's compositions have an underlying poetic idea.

Lipinsky, the famous Polish violinist, who was concertmaster under Richard Wagner at "The Flying Dutchman" premiere, and who died at Dresden in 1861, told of an interesting meeting with a Tartini pupil. In 1818, while on his way home from Italy, whither he had gone to hear Paganini, Lipinsky was told that a pupil of Tartini, ninety years old, was still living at Trieste. The violinist visited this man, Dr. Magniana, and requested him to show him how Tartini played. The venerable doctor said he was too old to play, but he told Lipinsky to play a Tartini



GIUSEPPE TARTINI.  
(1692-1770.)

sonata for him, and he would tell him if he had got any of the Tartini spirit. Lipinsky played, and the old man told him very bluntly that he had not the ghost of an idea of Tartini's style. Then he brought out an old volume of Tartini's sonatas with text, which he bade Lipinsky first to read aloud and with expression. Then he had

him play the sonata over and over again, until he could do it to the satisfaction of the old gentleman.

Tartini, although not a pupil of Corelli, was his legitimate successor; he took him as his model through his compositions, and he, more than any of the real pupils, carried on and extended the great work begun by Corelli. We have several accounts of the playing of Tartini by contemporaneous musicians of importance. One of his pupils, Lahoussaye, wrote of him: "Nothing could express the astonishment and admiration with which I was filled at the purity and perfection of his tone, the charm of his expression, the magic of his bowing—in a word, the perfection as a whole of his playing." Quanz, the flute teacher of Frederick the Great, also wrote a criticism of Tartini, which became famous; he said: "Tartini was indeed a great violin player; he produced a beautiful tone from his instrument and he had an equal mastery over fingers and bow. He overcame the greatest difficulties without effort. He played trills, even double trills equally well with all his fingers. He played a great deal of double stoppings, both in slow and quick movements, and he was fond of playing in the highest positions."

Tartini led a romantic life in his youth. Born at Padua, April 12, 1692, he was destined by his father to become a clergyman. For a time he attended a school for priests, but he took no interest in his work, so his father decided to have him study jurisprudence and sent him to Padua for this purpose. Tartini, however, cared as little for law as for the priesthood, and he spent his time in fiddling, fencing and making love to the pretty Paduan maidens. To one of these he became secretly married. This brought down upon his head not only the wrath of his father, but also of the powerful Bishop of Padua, Cardinal Giorgio Cornaro, a relative of the girl, who determined to make an example of the youth. Tartini was obliged to flee, and for a long time he wandered about disguised as a pilgrim. He finally found a home at a monastery in Assisi. Here the monks received him kindly, and the organist of the cloister, a good musician, instructed him further in violin playing. He made astonishing progress. Meanwhile, having been pardoned by the Cardinal, he returned to Padua and lived with his wife, accepting a position as violinist in the orchestra of the San Antonio Church. His fame now began to grow. In 1728 he was invited to play at Prague at the festivities given in connection with the coronation of Charles VI. Here Count Kinsky secured him and kept him for three years as leader of his private orchestra. Tartini then returned to Italy and remained in Padua for the remainder of his life. Although his salary at the church was only 400 ducats a year, he refused many brilliant offers from outside. Lord Middlesex offered him 3,000 pounds sterling if he would go to London. Tartini's reply was characteristic. He wrote: "I have no children, and a wife who thinks as I do. We are satisfied with our circumstances, and if we have any wish, it is not the wish to possess more earthly goods." From 1728 on Tartini gave much attention to teaching; pupils flocked to the "Maestro delle Nazioni" from all over Europe. Tartini undoubtedly was one of the greatest pedagogues that ever lived. There are three special reasons for believing this:

1. He was an autodidact, so he could explain just how he had acquired what he knew.

2. He did not attain to real virtuosity until he was about twenty years old, hence at an age when everything was very clear to him; in other words, he did not acquire violin technique as a child learns his mother tongue, but in later years he could give an exact account of the whys and the wherefores of everything he did.

3. We have documentary evidence of his remarkable pedagogic trend of mind in the form of a letter written by him to his pupil, Maddalena Lombardina-Sirmin. In this document he gives most excellent advice on how to practice, and it is a pity that this lesson is the only one of its kind by him.

Tartini's chief legacy to the world was his large number of compositions. Only a small part of these were published, still, no less than fifty sonatas and eighteen concertos appeared in print. Fétis has given a complete list of them. According to Gerber, Tartini wrote no less than 200 concertos and as many other violin solos that were never published. Many of these manuscripts are still to be found in old monasteries and libraries in Italy. Tartini confined himself almost entirely to compositions for

## MAESTRO FRANZ EMERICH

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FRANZ EGENIEFF, Baritone of the Berlin Comic Opera and Amfortas of the Savage "Parsifal" Tour.  
CHARLES DALMORES, Dramatic Tenor of the Hammerstein Opera, and the Lohengrin of next year's Bayreuth Festival.  
FRANCIS MACLENNAN and "Mme. Macleennan-Easton."  
\*HARRIET BENE, Mezzo-Soprano of Berlin Comic Opera, at present on tour with Savage "Butterfly" Company.  
FLORENCE WICKHAM, Mezzo-Soprano of the Schwerin Royal Opera and Kundry of Savage "Parsifal" Tour.

HANNA MARA, the Kundry of the Savage "Parsifal" Tour.  
PUTNAM GRISWOLD, the Bass of the Berlin Royal Opera and Gurnemanz of the Savage "Parsifal" Tour.  
MICHAEL REITER, Heroic Tenor of the Royal Opera, Munich.  
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his instrument. In studying his works, we find that he built upon the foundation laid by his great predecessor, Corelli, but that he greatly enlarged upon his models. He employed broader and more pregnant themes, while his passage work reveals organic development. Tartini understood the importance of light and shade; his passages stand out in bold contrast to the cantilena parts, and they are not a mere collection of notes for the sake of variety;



TARTINI'S DREAM THAT INSPIRED THE "DEVIL'S SONATA."

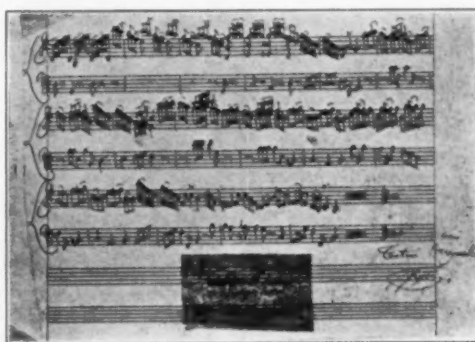
but they reveal a certain kinship to the whole structure. This alone was a significant step ahead, and we find the way gradually being prepared for passages based directly on the themes, as in the Beethoven concerto. Tartini also frequently hints at secondary themes, although he does not go far in this direction. His harmonies are pure and euphonious and not infrequently bold and original. Above all, his compositions breathe the spirit of poetry and reveal a grand and noble nature. Some of his concertos are still played. Thomson and Kreisler are especially fond of the old Italian music.

A great landmark in the violin repertory is, and always will be, Tartini's famous "Devil's Trill" sonata. The origin of this piece shows the author's strong predilection for the mystic and fantastic. He himself, according to Lalande ("Voyage d'un Français en Italie," 1765), told the following story: "One night in the year 1713 I dreamt I had sold my soul to the devil. Everything went as I wished; my new servant anticipated my every desire. Among other things, I gave him my violin to see if he could play. How great was my astonishment on hearing a sonata so wonderful and so beautiful, played with such great art and intelligence, as I had never even conceived in my boldest flights of fantasy. I was so delighted, so enchanted, so bewitched, that I forgot to breathe, and thus I awoke. I immediately grasped my violin in order to retain, in part at least, the impression of my dream. In vain! The music which I at this time composed is indeed the best that I ever wrote, and I still call it the "Devil's Trill," but the difference between it and that which so moved me is so great that I would have destroyed my instrument and have said farewell to music forever if it had been possible for me to

live without the enjoyment it affords me." This reads like the "Arabian Nights," and yet the story is thoroughly in harmony with Tartini's nature as revealed to us in other ways.

Tartini was also the author of numerous theoretical and scientific books on music. He was the first musician to discover the so called combination tone. In practicing double stops, he found that if he played them in absolutely perfect tune, a third tone was produced. During his whole life he studied and wrote, trying to discover the law that governed this phenomenon. In 1754 he published at Padua a voluminous work entitled "Trattato di musica secondo la vera scienza dell' armonia." Tartini's views expressed in this work, considering the time in which he lived, are very interesting, but it remained for Helmholtz in his "Die Lehre von den Tonempfindungen" to explain the phenomenon thoroughly.

In considering Tartini's influence on the development of violin playing, one is impressed with the enormous step he made in advance in command of the bow; he enlarged upon the bowing technique of his predecessor to a remarkable degree. He practised with two bows, divided off and marked, the one in three, and the other in four equal parts. These divisions were again and again subdivided to the minutest degree, and Tartini practised with each part of the bow, until he had it completely under his control. His well known "Arte dell' Arco," a piece in the form of fifty variations on a gavotte by Corelli, was writ-



FACSIMILE OF A TARTINI MANUSCRIPT.

(From the Berlin Royal Library.)

ten as an exhaustive study in bowing. It is of great pedagogical value, and its musical worth is also of no mean order; César Thomson still plays it in public. On Tartini's

music rack was written in big letters, "Force without stiffness and flexibility without weakness."

Among Tartini's many pupils, Pietro Nardini was the greatest. A contemporary poet wrote of him: "A violinist of Love, born in the lap of the Graces." Other important Tartini pupils were Meneghini, who succeeded his master as violinist at the San Antonia Church at Padua; Ferrari, who is said to have been the first violinist to make extensive use of harmonics; Bini, Manfredi, Lahoussaye, whose criticism of his master was quoted above; Gottlieb Graub, Pagin, Touchemoulin and Maddalena Lombardina-Sirmin, the first woman violinist to attract attention. During his last years, Tartini was cared for by his pupil Nardini, who worshiped the very ground on which his master trod. He died February 26, 1770, aged seventy-eight years, beloved and mourned by all. In death Tartini was not honored like Corelli, because Padua had no Pantheon; he was buried in the Santa Caterina Church. In the Prato della Valle, a promenade in the southern part of the city, there is a statue of the great master and at its feet lie violin and bow.

#### Brooklyn Academy of Music to Open in September.

An army of workmen and furnishers are still busy putting the finishing touches to the new Academy of Music in Brooklyn. A number of bookings have been closed for September, but the first event of importance will be the song recital by Madame Schumann-Heink, Thursday evening, October 1. The appearance of the contralto will be made under the auspices of the Brooklyn Institute of Arts and Sciences. Another gala night will be the first performance of opera by the Metropolitan Opera Company, Saturday, November 14. As previously stated in THE MUSICAL COURIER, there will be altogether fourteen performances of grand opera, for which residents of Brooklyn have already subscribed the sum of \$70,000. This assures a brilliant season, the most brilliant season across the East River since the first years of Madame Calvé, under the late Maurice Grau's direction. The new Academy opens out on three streets. The main entrances face Lafayette avenue, and there are portes cochères (carriage entrances) on Ashland place and St. Felix street. The building, a huge structure, has a steel frame, is built of stucco brick and gray stone. The opera house has a seating capacity of 2,300, and the music hall will seat 1,500. There is a magnificent foyer and many exits. The design is pleasing, but hardly imposing.

Gustav Erlanger, music critic of the Frankfurter Zeitung, died in that city recently.



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PARIS, July 13, 1908.

#### ANNOUNCEMENT.

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The "Concours" or competition of students at the Paris Conservatoire is progressing apace and proving more or less successful for instrumentalists and singers. What had perhaps never before been recorded is the award of a first prize by "unanimity." Of this, Alice Raveau is the happy recipient. Proceeding in the regular order of examinations I must first cite the results of the fourth day—Piano class (females). In this branch there was a high average. Of the thirty-two competitors, twenty secured prizes or medals. While all played well exceedingly well, some of them, there was none exceptionally gifted temperamentally above her sisters. All performed the second concerto of Saint-Saëns—well prepared. It was, however, in the "sight reading" study, furnished by Gabriel Pierné, that each could prove her abilities—reading "prima vista," taste, style, musical expression—all of which were duly noted by the jury and by the critical audience. Two very young girls (children, you might say), Mlle. Lewinsolm, twelve years and nine months, and Mlle. Deroche, two years older, obtained first prizes; two other first prizes were won by Mlle. Piltan and Mlle. Chassaing, respectively. Second prizes were distributed to Milles. Guillon, Bouvaist, Morin, Bompard and Guller (the last named thirteen years old). First accessits were given to Milles. Laeuffer, Boucher de Vernicourt, Duchesne; and second accessits to Milles. Marx, Schulhof, Parody, Vargues, Haskil, Fritsch, Michel and Heinemann. The jury in this case was composed of MM. G. Fauré, president; G. Pierné, A. Bruneau, Veronge de la Nux, Lavignac, Harold Bauer, Léon Moreau, V. Staub, Joseph Thibaud, A. Pierret, Canivet and Fernand Bourgeat, secretary.

The fifth day was devoted to opéra comique. First prize, Alice Raveau. Second prizes: Mlle. Gustin, Mlle. Chantal, Mlle. Ceshron-Norbens. First accessits: Mlle. Amoretti, Mlle. Lambert, Mlle. Duvernay; and a second accessit fell to Mlle. Pradier. Mlle. Raveau, the first prize, is not quite twenty-one, and was prepared for Paris at the Conservatoire of Lille. She is now a full fledged

artist in voice, musical knowledge, clever adaptation and in temperament, all of which came to her assistance in the third act of "Werther," with which she captured the prize by unanimous vote. When this young lady was awarded the first prize for her singing of "La Cloche" last week, it was argued that this did not prove the quality of her voice. But in her interpretation of the rôle of Charlotte the verdict was unanimous, and the laureate manifested real histrionic ability highly promising for the stage. Among the male singers none was strong enough to win a first prize. Unusual this, for generally the men singers in France prove better prepared to win than their sister competitors. Second prizes were awarded M. Vours and M. Coulomb. First accessits to M. Dupré, M. Bellet, M. Ponzio, M. Paulet; and a second accessit each to M. Villaret and M. Audiger. M. Vours has a fine voice and sings well; M. Coulomb, with less voice, is an artist; M. Bellet pleased many critics with his acting in "Les Noces de Jeannette"; M. Ponzio sang with great gusto. The public seemed to appreciate the men's voices more than the jury did. This has happened on other occasions when the jurymen were not blind to feminine beauty on the stage and made use of their eyes perhaps as much as their ears in passing judgment. After such a statement it were wise, perhaps, not to name the jury; but as the members were gentlemen, brave and discriminating, I will mention their names, to wit: MM. Gabriel Fauré, Adrien Bernheim, d'Estournelles de Constant, Albert Carré, V. de la Nux, Hillemacher, H. Maréchal, P. Dukas, G. Hue, Alex. Georges, Gheusi, Salignac and Jean Périer (these last two the only singers), and F. Bourgeat.



M. Ed. Colonne, M. Gabriel Fauré, M. A. Bruneau, M. P. Viardot, M. Hayot

#### LA LOGE DU JURY

THE BOX OF JURORS AT THE CONSERVATOIRE COMPETITIONS.

The names of the distinguished experts are under the figures.  
(From the Paris Comœdia.)

The Scala, at Milan, I learn, is to produce next winter the première of "Théodora," an opera, libretto by Victorien Sardou and music by Xavier Leroux. The management is said to have engaged specially for this creation, which is expected to be the event of the operatic season at Milan, two French artists, Mlle. Mérentié, of the Paris Opéra, and the tenor Rousselière.

The sixth day brought forth some "fairyies" among the twenty-eight competitors for violin honors. The Conservatory teaching in this department may be pronounced very satisfactory, yet among the students was revealed no exceptional player. The "morceau de concours" was the concerto of Dvorák, op. 53, and in spite of the technical difficulties it contains, none of the competitors was inferior to the task. It was not easy for the jury to decide among so many young talents, each one really well deserving. The jury were: MM. G. Fauré, Ed. Colonne, A. Coquard, A. Bruneau, Pierre Lalo, Jacques Thibaud, Hayot, J. Bouché, P. Sechiari, P. Viardot, Firmin Touche and the secretary, Fernand Bourgeat. The violin professors at the Conservatoire are MM. Lefort, Rémy, Nadaud and Berthelier, whose efforts were rewarded with four first prizes; M. Michelon and Milles Wolff and Talluel (all three al-

ready second prizes), and M. Carembat, who competed for the first time. Four second prizes fell to the share of Mlle. Roussel, a first year's pupil, and to MM. Tinlot, Poirrier and Kretz. First accessits to MM. Caruette, Hemery, Milles. Goyon, De la Hardrouyères and M. Olmazu. Second to M. Duran, Milles. Elwell and Didier and M. Villain.

The seventh day of Conservatory "concours" brought in the chromatic harp and the pedal harp. For the former there were five competitors, of whom three were compensated. The morceau de concours, or trial piece, was a "Fantaisie-Ballade," by George Pfeiffer, and the sight reading composition by M. Lavignac. Prematurely, it seems, the suppression or abolishment of this instrument, i. e., the chromatic form of the harp, was announced at the Conservatoire; but for the present, the two forms or styles will be continued side by side—as two enemies in friendly endeavor. Chromatic harp first prizes were awarded to Mlle. Chalot and M. Mullot; and to Mlle. Montmartin a first accessit. The pedal harp had eight competitors, with seven rewards. First prize: Mlle. Pierre-Petit, Mlle. Delgado-Perez and Mlle. Laggé. Second prize: Mlle. Inghelbrecht, Gaulier and Dretz. There was no first accessit, and a second accessit was given M. Pré. Both the morceau de concours and the page at sight were composed by Cesare Galeotti.

On the same day, following the harp competition, the piano playing men had their innings. This class counted fifteen competitors, nine of whom were rewarded. The piece selected and studied for competing was the fourth ballade of Chopin, which roused the audience to great enthusiasm and frequent applause, so oft repeated that the president's bell could not be heard, and he was obliged to rise and warn the public to desist. However, the professors, as well as the pupils, must have taken these manifestations as a proof of approbation and in approval of the Conservatoire class teaching. Besides the Chopin "morceau de concours" there was a sight reading composition to decipher invented by M. Widor. First prizes were awarded to MM. Trillat and Gayraud and to M. Eustration (the last named fourteen years of age). M. Trillat is a finished pianist; M. Gayraud a melodic player, and the young Eustration quite a virtuoso. Second prizes: M. Gallon and M. Gauntlett. First accessits were given to M. Moretti, another promising lad of fourteen; to M. Schmitz, M. Schwab and M. Laporte. The same jury judged the harp classes as well as the male piano class. It was composed of MM. G. Fauré, M. Moszkowski, Bruneau, R. Pugno, V. de la Nux, A. Lavignac, C. Galeotti.

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King Clark with Mrs. Clark, Felix Hesse, his French répétiteur, and R. G. McLean, a talented baritone and Clark pupil, left Paris yesterday for Bayreuth in his new 35-40 Westinghouse motor car. One of the motives in thus motoring is to acquire all of Wagner's "Leitmotifs" in the Bavarian town, where Mr. and Mrs. Clark will attend all of the opera performances, and also teach a large class of Clark pupils during the summer. Their return to Paris will be via Austria, Northern Italy and Switzerland, when Mr. Clark will resume his teaching about September 1. Already he has the largest class in his career booked for next year.

Cara Minor Penn, an American coloratura soprano, has returned to Paris from Italy, where she signed engagements to sing in opera next season. Meanwhile Miss Penn will make a vacation holiday visit to America, leaving Paris this week. DELMA-HEIDE.

#### Marcella Craft's Success.

Marcella Craft, the leading soprano of the Kiel Opera, in Germany, received the following criticism in the Kieler Volks Zeitung of January 7, 1908:

The Violetta of Miss Craft was a surprising performance in the splendid qualities of her voice; the beautiful, large tone in all registers, the charming forte and the ravishing piano, and the plasticity which makes her work so valuable. Aside from these expressive vocal gifts, Miss Craft possesses formidable histrionic powers, so that she combines the great art of an actress by the grace of God with equally great vocal abilities.

#### Scharrer in the Black Forest.

August Scharrer is summering at Bad Boll, near Bann-dorf, in the Black Forest. As a result of his recent brilliant debut as a conductor in London Mr. Scharrer has been invited to lead several concerts there next season.

#### Franklin W. Hooper in New Hampshire.

Franklin W. Hooper, the director of the Brooklyn Institute of Arts and Sciences, is at his summer home, Walpole, N. H., and not Walpole, N. Y., as stated last week.

The Breslau Opera produced three novelties last season, d'Albert's "Tiefand," Reichwein's "The Lovers of Kandahar," and Boschetti's "The Brothers." Only the first named work was successful. "Louise," "Don Giovanni," "The Magic Flute" and the closing "Ring" cycle were the best patronized performances of the season.

#### The Misses Sassard Planning for Second Tour of America.

Eugenie and Virginie Sassard, the ensemble singers, now one of the artistic attractions in London, are planning for their second tour of America. They will arrive in New York in the autumn, and will be heard in the metropolis and other large cities. A special tour through Texas and other Southern States has been arranged. These accomplished singers were heard here last winter, and everywhere their art delighted by its refinement and beauty. Their singing of duets from many operas and the songs by the great lieder writers is unique and fascinating.

The London letter in THE MUSICAL COURIER of last week refers to the appearance of the Misses Sassard at the musicale given by the Earl of Lonsdale, at the Lons-



EUGENIE AND VIRGINIE SASSARD.

dale residence in Carlton House Terrace July 3. King Edward and Queen Alexandra were among the guests who applauded these gifted artists. The Misses Sassard have also appeared at other fine houses during the season, in addition to their public concerts and recitals. They have always been immensely popular in London, where they also enjoy a secure social position. But the admira-

tion of high society has not in the least interfered with the seriousness of their art. Both young women are faithful students, never neglecting regular practising and that profound interest in music that is exacted of all thorough musicians and singers.

The Misses Sassard will visit Germany before returning to the United States. It is in the Fatherland as well as in France where they have established a name for beautiful ensemble singing. They have the assurance of engagements in both countries for this and other seasons.

The accompanying picture was taken in the sitting room of the Misses Sassard, at their London home in Manchester Square.

#### Stern Conservatory Prizes and Diplomas.

At the competition for the Gustav Holländer medal at the Stern Conservatory, in Berlin, which occurred the end of June, the judges were Prof. Wilhelm Altmann, Ernest Hutcheson, A. Kellermann, Josef Lhévinne and Prof. G. Holländer. Medals were awarded to Elisabeth Becker, of Rügenwald, of the piano class of Prof. James Kwast; Helene and Eugenie Adamian, of Baku, of the class of Prof. Martin Krause; Wolfgang Philipp, of Dortmund, of the singing class of Nicolaus Rothmühl. Diplomas for exceptional performances were awarded to Helene Praetorius, of Riga, piano class of Emma Koch; Helene Zimmermann, of Gladbach, class of James Kwast; Annie Luxemburg, of London, violin class of Max Grünberg; Erna Georgi, of Berlin, vocal class of N. Rothmühl; Margarethe Holle, of Berlin, class of Mme. Nicklass-Kempner.

Honorable mention was made of Walter Radon, of Berlin, piano class of Dr. Paul Lutzenko. Edmund Schmidt, of Berlin, piano class of Severin Eisenberger, Luise Bruch, of Berlin, violin class of Prof. Gustav Holländer.

The prize violin, given by Ludwig Neuner, was won by Leo Lew, of Tzerkas, Russia, a pupil of Director Holländer.

#### Helen Gauntlett Williams' Tour.

Helen Gauntlett Williams, the contralto and pianist, will begin a tour July 31, to include appearances at Ocean Grove, Long Branch and other Atlantic coast resorts. Miss Williams has studios at 134 Carnegie Hall, New York, and in New Haven, Conn.

#### Musical Regions.

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The recent operatic festival at Bremen included such splendid Wagner performances that the visiting critics and musicians dubbed the festival "Bayreuth in Bremen." The conductors were Pollak, Schillings, Jäger, Brecher and Panzer. The best known of the singers were Perron, Briesemeister, Lieban, Götz, Van Dyck, Wittich, Walker, Kraus, Demuth, Wedekind.

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35 WEYMOUTH ST.,  
LONDON, W., July 15, 1908.

On Saturday last the Prince of Wales presided over the twenty-fifth annual general meeting of the Corporation of the Royal College of Music, at Marlborough House. There were many of the members of the corporation present, and mention was made that the number of those examined at the college exceeded 28,000. The Prince made an address in which he reviewed the work of the year, alluded to the successful performance of Verdi's "Falstaff" at the annual operatic concert, and also to the fact that many members of the college have been engaged for opera performances, not only at Covent Garden, but also at several cities in the provinces. The Prince approved of the Council's recommendation to nominate William E. Biggs to the place on the Council board made vacant by the death of Jacques Blumenthal. Medals were presented to successful competitors.

June, 1909, is the date arranged for the triennial Handel Festival at Crystal Palace. As that year is also the centenary of Mendelssohn's birth, the directors have decided to include some of the best known works of this composer in the programs, and the festival will therefore be known as the Handel-Mendelssohn Festival. The Handel Festival Choir and Orchestra, numbering 4,000 members, will take part.

Madame Melba is to sing twice this week, Monday in "Bohème" and Thursday in "Otello." The performance last week of this opera was one of the events of the season, as all the principal singers were in fine voice and the opera has never been better presented. Emmy Destinn really made a sensation by her singing of the part of Valentine in "The Huguenots" last Saturday evening. There was a brilliant audience, the Queen and several princesses being present in the royal box.

Although it was so near the close of the season when Ernest Hutcheson gave his recital, he had a large audience present and it was an audience that listened attentively all through the very interesting program. Mr. Hutcheson did not come to London as a stranger, although it is two or more years since he was heard here last. His program contained Chopin's sonata in B flat minor, which was played with fine technique and with the dignity and impressiveness that belongs to the music. His interpretation of Brahms' variations and fugue on a theme of Handel was

highly appreciated and brought forth much applause from what seemed a very musical, critical and appreciative audience. Another number that won favor was Wagner's prelude to "Die Meistersinger," transcribed by Mr. Hutcheson. This was the last piece on the program and one for which most of the audience had waited; the interpretation was most effective and Mr. Hutcheson was acclaimed a master of the piano. Other numbers were Mendelssohn's scherzo from "A Midsummer Night's Dream," Chopin's nocturne in D flat and the Schumann-Tausig "Contrabandiste."

It is some years since Theodore Byard has given a recital in London, so that last week, when he appeared once more, there was a large audience of friends to greet him. He has recently decided to take up a public career, a decision that is very pleasing to many personal friends as well as to the general public, who knew and admired his work in the past. First of all, mention must be made of his diction, which is quite wonderful in these days of slurring over the words of a song. Whether in English, German or French, Mr. Byard is equally clear in his pronunciation, a fact duly appreciated by those who really want to hear the words of a song, and not have to follow



THEODORE BYARD,  
Who has again taken up public work.

them in a book. His knowledge of foreign languages is such that when he sang in German every one was convinced that it was his mother tongue, but when he sang equally well in French all believed him to be a Frenchman. His English was, of course, just as distinct as the other languages had been, and every one who congratulated him after the concert complimented him upon his fine diction. His program was beautifully arranged, the first group including some of the best lieder of Schubert, Schumann

and Richard Strauss; the second group was devoted to French songs, of which "Le pauvre laboureur" was sung by request. He ended his recital with five English songs, of which two were by Cyril Scott, "A Serenade" being sung for the first time in London, and "A Song of Wine," which was sung by request, both being accompanied by the composer. The serenade had to be repeated, as were some of the other songs.

Hermann Klein has been in London for the past fortnight and during that time has heard a number of singers and instrumentalists with reference to his series of concerts in New York during the winter. The list of artists will not be ready for announcement until September, but among those recently engaged are: Horatio Connell for a concert in March, Cecil Fanning in December and February, Josef Lhévinne (who will appear with his wife and play duets for two pianos), Zimbalist, Albert Rosenthal and Mrs. Rider-Kelsey, who will make her first appearance in December after her return to America.

Lady Sassoon lent her Park Lane residence to Jane Bathori-Engel, of La Scala, Milan, and Emile Engel, of the Paris Opera, last week when they gave their recital of songs by French composers of the modern school. The program included works by Gabriel Fauré, Henri Duparc, Claude Debussy, Emmanuel Chabrier and Reynaldo Hahn. There were eight songs by the last mentioned composer, the accompaniments of which were played by Mr. Hahn, who is well known in London, where he has many friends. There were fourteen other songs divided between the four other composers. Madame Bathori-Engel not only took part vocally in the program, but she also played some of the accompaniments for Mr. Engel. Reynaldo Hahn was heard in one song during the afternoon.

The reception to Mr. and Mrs. Emil Sauret, which was given by Mrs. Eyers last week, was largely attended by friends of both the families. The house has a large music room overlooking a charming garden, and although the day was a dull one it did not interfere with the success of the afternoon, both socially and musically. Mr. Sauret played the violin part in a sonata for violin and piano, accompanied by Miss Zimmermann, while Madame Sobrino contributed songs, and Mr. Sobrino added some piano solos to the musical part of the entertainment. Mr. Sauret has decided to return to London in the autumn to make his home here for the future, an addition to the musical community that will be appreciated. Mr. and Mrs. Sauret already have many friends in London so they will not feel like strangers here.

Alice Montague, of San Francisco, who has been in London for the past two or three years, studying with Blanch Marchesi, has recently been singing at a number of private musicals, where she has made a marked success. At the Duke of Northumberland's, where the Princess Alexander of Teck was present, she was especially requested by the Princess to sing again. "Alice Montague has great vocal charm and expression," was the universal opinion of all who heard her when she sang to the Princess Marie Louise de Bourbon, Duchess of Seville. Madame Montague was also one of the soloists at the garden party in Regent's Park and at the "Vieux marché et fête" for charity at Kent House. She has sung at many "at homes," among them a private musicale given by Janotha, court pianist to the German Emperor. Also she has appeared at Lady Helen Abinger's, for Mrs. Northrop McMillan, Mrs. Burroughs, Baroness Overbeck, Lady Blanche Edwardes,

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and at a large supper party at Mrs. Lunt's, where she met with great success. Among future bookings that have been made for her are concerts at St. Leonards-by-the-Sea, Buxton and Ventnor. She has had offers from several managers for engagements for the winter, and an American tour is talked of beginning in January. She has also been asked to sing for the Queen of Spain when Her Majesty comes to England.

It is disappointing to hear that there is to be no autumn season at Covent Garden this year, so that at the end of a fortnight, when the regular season closes, there will be no more opera at that house until the performances in English in January. Late as it is in the season there is to be a debut of a new Marguerite, an English lady by the name of Madame Elvina, who has been studying in Paris.

The Moody-Manners Opera Company will begin its season at the Lyric Theater on August 17. Among other operas that are to be performed is Meyerbeer's "Etoile du Nord." The principal tenor is to be Philip Brozel, who has recently been leading tenor at the Vienna Opera.

The promenade concerts commence at Queen's Hall on August 15 and continue until October 24. There is a long list of artists engaged, many well known names appearing among them. Seventeen sopranos, sixteen contraltos, eight tenors, sixteen basses, seven violinists, two violas, five cellists, two flutists, twenty-one pianists and two solo organists make up the number. During Mr. Wood's absence at the Sheffield musical festival, the orchestra will be directed by Edouard Colonne, of Paris.

On Tuesday afternoon Alessandro Certani, who came with a Continental reputation, gave a program of old Italian music, all being unpublished works by various eighteenth century composers, which were heard for the first time in London. Later he will repeat this program at Cambridge and Oxford.

Reginald Somerville's "Ballad of Thyra Lee" was included in the program of Mr. Gilchrist's concert last evening.

The Association of Musical Competitive Festivals has just held its annual conference, when papers were read on the future of these festivals. A. T. KING.

The winner of the first prize at the annual examination of the Vienna Conservatory receives a Bösendorfer grand piano. This year's winner is Richard Glas. It is to be hoped that he will not develop a brittle tone.



DRESDEN BUREAU OF THE MUSICAL COURIER.  
GEORGE BARRER, 2, I, July 5, 1908.

The closing months of the season have brought more than the usual number of musical events to chronicle. Perhaps one of the most important of these was the much celebrated, the seventieth birthday of the composer and pianist, Schulz-Beuthen, one of the most prominent musicians of Dresden, who for many years has lived quietly and in a most retired manner here, working and creating, without having found, apparently, the fullest and most just appreciation from his contemporaries, which all the leading Dresden critics, and many local musicians, feel should be accorded to him. While Schulz-Beuthen seems to shun the word "modern," taken in its newest acceptance, yet as a pupil of Liszt and disciple of Wagner, his works have those qualities and characteristics recognized generally as modern, although he has but continued on the same path of development and expansion begun by Beethoven nearly a century ago, a path Wagner himself followed, in his own way. To disprove the aspersions of "Mode" in its worst sense—Schulz-Beuthen composed his now famous "Haydn Symphony," a work constructed on the old classic form of "Father" Haydn. This was followed by eight more, the second of which was entitled "Frühlingsfeier," in which critics find the influence of Schubert's muse. As a "program" composer, Schulz-Beuthen has written the symphonic poems, "Toteninsel," "Des Meeres und der Liebe Wellen," "Schön Elizabeth," "Siegessinfonie" and "König Lear." Perhaps his greatest work is the tragic overture, "Kriemhildens Lied und Rache," after the Nibelungenlied. Besides these, Schulz-Beuthen has composed several operas, works for piano and voice, chamber music, works for chorus and orchestra, etc. For this anniversary nearly all the prominent Dresden dailies printed editorial feuilletons, while the aged composer received congratulations and a general ovation from all sides.

Another quite as important an event was the fortieth jubilee anniversary of Schuch's first appearance as director

of orchestra, which was in Graz. This day being the first of the "Ring" performances given every summer, a full house greeted Schuch enthusiastically as he took his place at the director's stand. To repeat once more all that has been said in these columns about this, one of the greatest living Wagnerians, would be quite superfluous. Suffice it to say that today Schuch's name stands at the head with the great Wagnerian directors, while his opera performances are declared by enthusiastic Dresden critics to stand second to none, not even those of Bayreuth. The recent "Ring" cast was: Wittich, Von Bary, Krull, Nast, Seebe, Von Chavanne, Von der Osten, Bender-Schäfer, Burrian, Plaschke, Rams, Puttlitz, Grosch and Rüdiger. As our famous Wotan, Perron, was hoarse, Herr Soomer, of Leipzig, took his place.

At the commemorative service held in the Vereinshaus for the deceased Baron Locella, distinguished member of the Dresden "Gesellschaft für Neuere Philologie" and the "Deutsche Neuphilologenverbanne," also Italian Vice Consul, a most impressive musical program occupied a considerable part of the services in which various speakers from Berlin and elsewhere and our Dresden Professor Scheffler spoke particularly of the service Baron Locella rendered to these societies, as well as of his valuable Dante collection now in the Royal Library.

Wiecke recited the "Gesang der Toten," of Novalis, accompanied by the organ, while Hottinger opened the program by playing the F minor fugue of Bach for organ. Our Dresden sculptor, Völckerling, executed the bust of Locella in three days, and this was placed on a prominent part of the platform amid a lavish display of laurel.

The Dresden sculptor, Kietz, who recently died at Laubegast, was a most intimate friend of Wagner, of whom he made a now famous Wagner statue, and of their interesting relations he wrote a wonderfully beautiful book entitled "Richard Wagner in den Jahren 1842-1849 und 1873-1875." In this work he relates how he modeled the bust of Wagner from repeated sittings in Bayreuth, recounting many an interesting item from Wagner's life and telling of the peculiar difficulties (amusing as well) of "taking" Wagner "from life." This bust Kietz enlarged to a greater than life size, upon an order from the Tiedge Stiftung, of Dresden, for the Hoftheater, where it was placed in the foyer. The work was done in marble. Kietz's book is published by the Dresden Karl Reissner.

Percy Sherwood gave a very interesting and successful pupils' recital lately, when he showed himself to be a teacher who spares no pains. A pupil of Japanese extraction on her mother's side, of pronounced Japanese type, played no less a composition than the Beethoven "Emperor" concerto, first movement, in a manner to arouse

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astonishment on all sides. She is a Miss Brinkley, from England, and it was she who organized a plan to present the Sherwoods with a magnificent Bechstein grand, heading the list of Mr. Sherwood's pupils, past and present, with a handsome contribution.

The Messrs. Armbruster and Sparks held an "audition" for their pupils as a closing performance for the summer. The singing of Miss Cooper, Miss Dammasch, and Fraulein Schuster seemed just that self-evident fact that goes to prove a good voice and then a good teacher and method. The whole affair was only another proof that American teachers are gaining more and more ground in Europe. These gentlemen are serious artists, who have studied in all the leading art centers of Europe.

A. Sieberg, who left Dresden some time since on a holiday trip, is one of the oldest subscribers to THE MUSICAL COURIER and husband of one of the pioneers of Wagner opera in New York, Madame Johansen. His orchestral works have received much attention from the different orchestras of Europe—lately at Baden, where his "Marche Nuptiale" was performed. Mr. Sieberg and Director Trenkler were old friends and in the latter's day here we heard Sieberg's works quite often. It might be wished that Olsen would give them an occasional place on his program in the Belvedere. Sieberg's "Washington's Hymn" would have sounded well on the program of the last gala performance on the Fourth of July in the Belvedere, when the works of a number of Americans were to be performed, for instance V. I. Clark's "Fest Overture" and Alvin Kranich's "Rhapsodie Amerikana No. 2." This latter was pronounced by some to be even better than No. 1, and was very well received. As to the "Fest Overture" of young Clark, Malata declared the themes as original as they are beautiful. The overture ends with the "Star Spangled Banner," magnificently instrumented. Enthusiasm ran high at the unexpected close; the audience, quite forgetting itself, arose and shouted.

Olsen's Orchestra has been engaged for an American tour. Mr. Olsen and Mr. Clark will direct in turn. Mr. Clark is said to be a most promising young director.

A series of concerts were given in the Waldschlösschen Gardens by Johann Strauss, Jr., and his orchestra, from Vienna.

The Koschat Quintet was announced to appear at the Bergkeller, in Dresden, the evening your correspondent left the city. Thomas Koschat was to conduct.

One of Fraulein Luise Ottermann's pupils has been engaged at the Royal Opera here.

Frau Orgen, Director Schneider, of the Dresden Musik-Schule, and the court capellmeister, Emil Feigerl, have all received the title of Professor from His Majesty the King of Saxony. Frau Orgen had already received this title from another government.

The performance of Heinrich Platsbecker's operetta, "Der Hochverräter," had to be postponed until next season, owing to the illness of the composer.

I meant to have noticed long since the attractive literary and musical entertainments of Aug. Ludwig, when principally his works have been rendered by Dresden artists and others. These "Vorträge" have drawn a large number of guests, belonging as they do to the principal musical events of the season. They are very highly spoken of. Aug. Ludwig belongs to the more prominent of Dresden musicians.

The work entitled "Klavier-Kompilation"—"Epische Fantasien," etc., of Herr Walter Scheidemann seems to have attracted much favorable notice from the Dresden press and musicians here.

Another jubilee that ought to receive mention is that of the anniversary of the founding of Ehrlich's Musik-Schule thirty years ago in Dresden, which has under the leadership of its present director, Paul Lehmann-Osten, made great progress in numbers and standing, attracting pupils from all parts of Europe and America, and having for its patrons some of the leading aristocratic families of Dresden and elsewhere, as well as enjoying the protection of the court of Saxony. Leading artists have frequently assisted at its various functions, while its director has repeatedly been honored in every possible way.

E. POTTER-FRISSELL.

Frederick Fichtel, of Cleveland, Tenn., a pupil of Godowsky, is spending his vacation at Weehawken Heights, N. J. Mr. Fichtel is anticipating a busy season on his return to Cleveland in the autumn.



LEIPSIK, July 8, 1908.

The present German law bearing upon the rights to perform musical works went into effect January 1, 1902, and there has been considerable trouble among composers, publishers and concertgivers ever since. The chief differences and inconveniences have arisen through adjustment and payment of the various rights to perform modern compositions protected by this law. Soon after the law went into effect there was organized in Berlin a society whose membership could consist of music publishers, of composers and of musical artists. When a composer joined this association the association was then entitled to entire control over the tax earned by any public performance of his compositions, and at the end of each season the



DR. RODERICK VON MOJSISOVICS.

performance earnings of his compositions were to be prorated to him by the association. When a publisher joined the association he likewise surrendered the personal control of rights to perform and his earnings were also to be collected and prorated by the Berliners. One of the first symptoms of unpleasantness arose from the fact that the Berlin association claimed and defended its right to administer on the compositions of its composer members, whether the composers' publishers were members at Berlin or not.

After a couple of seasons of strife between the association and its publisher members and many non-member publishers of Germany, the association in 1906 gained a great nominal victory by winning over to membership practically all of the remaining publishing firms. The white dove of peace now appeared, but it was not very long until the said bird was found to be moulting. Upon trial of a number of lawsuits, the German Supreme Court, situated at Leipzig, repeatedly decided that the person to be held responsible for payment of performance tax on a composition was in every case the giver of the concert, and it was as often decided by the same court that the owner or lessee of the hall was, in every case, the responsible giver. Under this ruling hall proprietors have been repeatedly punished after having expressly contracted with their artists that only non-dutiable compositions should be played.

In the evolution of the Berlin association's plans of control, it seems that, probably through such above noted Supreme Court decisions, the association is now centering its attention largely upon the hall owners and musical societies themselves, and it becomes the plan not to grant the right to perform a single work, but to fix a lump sum entitling the hall owner or society to perform any of the taxable compositions throughout a stated season. It is against the latter plan that the Saxon Government places itself in refusing to pay amounts named as levy against the Government bath orchestras under its protection and control. The opposition of both directors is

now said to be not confined to Saxony; on the contrary, all of the bath orchestra conductors of the German Empire are thought to be rebellious. Furthermore, the various organizations of hall owners and innkeepers throughout Germany are a part of the opposition, and they have a periodical newspaper, whose large burden it is to oppose the public production of taxable compositions. Up to the present the tax troubles must have acted to the detriment of young composers whose works had not yet come into concert demand, and the opposition to taxation must have largely decreased the sale of compositions published by the association. Of a truth, the sheet music business is quiet, but the circumstances could not be fairly chargeable to the tax troubles, since business in every branch of trade is equally stagnant. It may be that the Berlin plan to grant lump privileges to perform works may help to prevent discrimination against the chances of unknown composers, whose works appear from association presses. Meantime, the obstreperous directors are getting along as well as they may by performing only the old and non-taxable tunes. There are a couple of friendly non-association firms that are thought to be doing a land office business in supplying the directors with the old compositions.

Prof. Max Reger, director of the Leipzig University singing Verein, "Paulus," and teacher of composition at the Leipzig Conservatory, will spend his vacation at Berchtesgaden in Bavaria, going there August 1, at the summer closing of the conservatory, and remaining until September 15. He is now writing two important works. The largest of these, "Jauchzet dem Herrn, alle Welt," will be a setting of the 100th Psalm, and will probably be first performed late in July, 1909, at Jena, in celebration of the 350th anniversary of the founding of the university at Jena. The work is thought to be planned for chorus and orchestra, without soloists, is nevertheless designed to be by far the most imposing work yet created by this composer. Reger is also at work on a concert overture. Meantime, it should not be overlooked that Leipzig University has a celebration for 1909 to commemorate the 500th anniversary of its founding. It is the oldest German university. Since Reger was first called to Leipzig as conductor of the university Verein, "Paulus," every reasonable person knows that Reger will have to be ready with another big work which will find baptism during the Leipzig festivities. Now comes the positive word that the composer's services as piano virtuoso will be very much more in demand next season than at any time in his career, so his friends are wondering how he is going to find the energy to meet those requirements and keep the hoped for compositions in work. He has an extraordinary capacity, as evidenced by upward of one hundred voluminous opuses completed at the age of thirty-five years, and doubtless he will be able to arrive everywhere on the schedule.

Dr. Roderick von Mojsisovics, who was for some months editor of the combined Neue Zeitschrift für Musik and the Musikalisches Wochenblatt, has been called to the position of conductor of the orchestra at Pettau in Steiermark, Austria. He has a number of published organ works and songs. A symphony of his was to have been performed on July 12 at Sondershausen, but the program was changed at the last moment. Mojsisovics is a native of Gratz, Austria.

Richard Strauss is building a splendid villa near Berlin with money he has earned on the opera "Salome." He had first received 50,000 marks (\$12,500) from the publisher, and since then the earnings on performance have been very great. At the same time that the villa is in work, the piano firm of Ibach is building a magnificent piano to put in it. As it is not possible to know exactly how an instrument will turn out, the firm is taking the precaution to build two pianos on the same elaborate design.

Clarence Dickinson, of Chicago, organist and choir-master of St. James' Episcopal Church and musical director of the Cosmopolitan School of Music, was sighted in Leipzig while on his travels abroad. Accompanied by his wife, Dr. Helen A. Dickinson, lecturer on art at Northwestern University, he devoted some days to visiting the Leipzig music publishers. He has made valuable finds for the ensuing season. The couple have gone on to Berlin, whence their itinerary will probably next include Copenhagen, Bergen, Christiania, Stockholm and St. Petersburg. It is their intention to give the vacation chiefly to Russia. After the visit to St. Petersburg, they will go to Moscow, Kiev and Nijni Novgorod, at which latter place they hope to find the famous fair in progress. Later they will return by Prague, Munich and Paris, to reach Chicago about September 15.

D. Rahter, of Leipzig, is bringing out the Ernest Schelling suite for piano and orchestra recently produced under most favorable conditions at the Munich festival, and reported on in the Berlin correspondence of this paper. The same publisher is also producing the C minor piano and



violin sonata by Josef Haas, of Munich, a Max Reger pupil at Leipsic Conservatory. The sonata was played at one of the spring "Prüfungen" of the conservatory, and was duly reported upon in this correspondence. Whatever may be its relation to the Reger music, the impression it leaves is one of great vitality and seeming individuality, which is a wholesome change from so much of the invertebrate music that one is called upon to hear during the seasons. Rahter is publisher of Wolf-Ferrari's oratorio, "The New Life" ("Vita Nuovo"), which earned so favorable comment in New York last year. The same composer's "opus one" is in the Rahter catalogue—a sonata for violin and piano. It is good music, but not record breaking in any sense.

The Prince Regent Theater at Munich is to receive its baptism as a concert hall. Mottl will lead a Wagner program there on August 25.

E. A. Schaffer, of the piano faculty at Baylor University, Waco, Tex., is spending some months in this city, where he was formerly a pupil of Robert Teichmüller. He will also employ the vacation in looking up teaching material for the coming season.

The cellist, T. Amesbury Gould, of Buffalo, will sail for home August 2 on the Grosser Kurfürst from Bremen. He is leaving Leipsic this week for a few weeks' visit in England. While in this city pursuing his studies under Julius Klengel, he obtained a good standing as a member of the Gewandhaus Orchestra under Nikisch, and in the latter months he was regularly engaged at the Opera, supplying a vacancy caused by the illness of another. He had also declined a call to a permanent position at Munich.

EUGENE E. SIMPSON.

The Königsberg Opera season included performances of Dorn's "The Beautiful Miller Girl," "The Masked Ball," "The Trumpeter of Säckingen," "Tristan and Isolde," "Lohengrin," "Tannhäuser," "The Flying Dutchman," "Meistersinger," "Freischütz," "Trovatore," "Carmen" and Karl Weis' "Der Revisor."

Mozart's early opera, "La finta giardiniera," was given at Hannover not long ago with scant success. Other recent performances there were Bizet's "Djamileh," "Tietland," "Salome," "Barber of Bagdad," "Carmen," "Bastian and Bastienne."

#### Haensel & Jones' Artists for Next Season.

Haensel & Jones have not been idle up to the present time, having been kept very busy arranging the various tours and engagements for their list of artists, which comprises some of the most prominent in the profession.

Arthur Hartmann, the distinguished violinist, who made such an impression in America twelve months ago, returns for the season until May. He is to be accompanied upon his tour by Alfred Calzin, pianist. Upward of twenty-five concerts on the Pacific Coast alone already have been booked for him, and many engagements with the prominent Eastern and Middle Western societies thus far have been closed. Mr. Hartmann opens his season as soloist with the New York Philharmonic Society, November 13 and 14 next.

Glenn Hall, the tenor, who has held a high reputation in this country for many years, and who spent the last two years in Europe, having sung with great success with Arthur Nikisch and with various organizations, returns to this country in December for a season of five months. Mr. Hall's immense popularity has resulted in a very big season already booked for him. Among some of his engagements might be mentioned the Cincinnati Orpheus Club, Cleveland Rubinstein Club, Buffalo Guido Chorus, Boston Handel and Haydn Society ("Messiah"), Evanston, Ill. ("Messiah" and recital); Philadelphia, recital; Baltimore, recital; Mt. Pleasant, Mich., recital; Mt. Pleasant, Ia., recital; Denver, Col., etc.

Augusta Cottlow, who has for many years held a high position among the women pianists of this country, has been booked for her second appearance at the Worcester Festival, and already many important engagements have been made for this distinguished pianist, who intends, at the close of this coming season, to reside abroad for three years.

The Olive Mead Quartet will, as usual, be under the management of this firm. They have already three engagements booked in New York, and many prospective dates with big clubs throughout the country.

Another artist who will make his début will be Otto Meyer, a clever young violinist, who has been studying for many years with Ysaye and Sevcik, and who has met with great success in various concerts abroad. Many important engagements thus far have been made for him.

Florence Mulford, the mezzo-soprano, formerly with the Conried Metropolitan Opera Company, will be under the exclusive direction of Haensel & Jones. Madame Mulford

already has been booked in Milwaukee and many cities in the East.

Monica Dailey is another clever American who will make her début this season. This young pianist has been under the care of Leschetizky for the past six years.

Leopold Winkler, pianist, will make another tour to the South and Middle West. He already is booked for many important dates for next season.

Clarence Eddy, the distinguished organist, will be heard in recitals.

Kitty Cheatham will go as far south as Texas and as far west as Omaha. This clever artist has been heard in London this past month in many of the homes of the British aristocracy.

Dora Becker, the violinist, who has been giving recitals in London this season, will make a tour through the States of Louisiana and Texas during the months of November and December.

Annie Louise David, harpist, will go as far as Winnipeg and points in Ohio.

The sopranos under Haensel & Jones' management are Florence Hinkle, Louise Ormsby and Lillian Pray.

Adah Campbell Hussey and Lillian Snelling are the two contraltos who will be heard next season under Haensel & Jones' direction.

Frank Ormsby and Charles Kitchell are tenors who will require no introduction. Mr. Ormsby, who sang last season the biggest one in his career, already has been booked in Milwaukee and other cities.

J. Humbird Duffy, baritone, will appear under this firm's direction.

Frederic Martin, Tom Daniel, Arthur Middleton and Julian Walker will form the splendid list of basses.

#### European Items.

The opera season at Barmen-Elberfeld lasted seven and one-half months. Among the last performances were a cyclis of ten Wagner evenings, "Salome," "Les Contes d'Hoffmann," "Tietland," etc.

Sinigaglia's overture, "Le Baruffe Chiozzette," will be played at orchestral concerts next season in Antwerp, Dresden, Görlitz, Carlsbad, Teplitz, Ostend, Wasa, Vienna Milan and Utrecht.

François Rasse, of Toulouse, made a hit recently as the leader of a Concertgebouw concert in Amsterdam, in the absence of Mengelberg, the regular conductor.

Goldmark's "A Winter's Tale," and Raoul Laparra's lyric drama, "La Habanera," have been secured for production by the Berlin Royal Opera.

"The Last Seven Words of the Redeemer," oratorio by Father Hartmann, has just been finished.

Dr. Otto Neitzel delivered a lecture in Amsterdam on "Humor in Music," with great success.

Rach's B minor mass was done at one of the last Gürzenich concerts in Cologne.

The Dresden Conservatory will begin its next winter course on September 1.

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## LOUIS VON HEINRICH, COMPOSER.

A whole lot of masculine theories are refuted in the career and achievements of Louis von Heinrich (Luella Totten). Pittsburgh, that wonderful city of steel, iron, coal, smoke, art and progress, with its unnumbered millions and millionaires, has produced nothing more remarkable than this woman composer. She was born in Pittsburgh of New England parents, and with an honorable line of ancestors dating back to the Mayflower epoch. The name, or pen name, of the gifted woman, was chosen first, because it belongs rightfully to members of her family, and, second, for that very feminine reason, because "she liked it."

Include Miss von Heinrich in a room full of women and she would instantly be picked out as a personage. Her resemblance to Beethoven is startling. Possessing the innate sense of humor that is so characteristic of bright American women, Miss von Heinrich is inclined to be amused when strangers say to her: "You look like Beethoven." But those who know her best declare that even Beethoven could hardly have loved the true and beautiful in music more sincerely.

Could she be persuaded to cheapen her talents, she might be coining "oceans of money," as some "bluff" Pittsburgher would express it. But she loves the truth and her ideals are centered on noble achievements.

Reared in an atmosphere of music and culture, Louis von Heinrich had no difficulty to impress herself upon those whom she sought to advise her. One of the first to whom she addressed herself was Walter Damrosch. It was Mr. Damrosch who advised her to go to New Haven to study with Dr. Parker (composition) and Mr. Sanford (piano). After Mr. Damrosch looked over some of her compositions, he asked: "Why, we are going to have a composer; a woman composer; why not?"

Then he told Miss von Heinrich: "Your themes are like Schumann. I play in my concerts things not so good as yours."

Having taken the advice of Mr. Damrosch Miss von Heinrich, after three months' study at Yale with Messrs. Parker and Sanford, was rewarded with a Yale scholarship, and at the conclusion of the two years' course she was further rewarded with her diploma with the rank of Mus. Bac. It is a most imposing paper.

From New Haven Miss von Heinrich went to Baltimore and pursued a four years' course of study with Otis B. Boise. After taking the Peabody examination Mr. Boise stated that Miss von Heinrich's paper was the finest ever received at that institution during his connection there. He added that he knew of no woman so musically advanced as Miss von Heinrich.

From the Monumental City Miss von Heinrich traveled abroad to Leipzig, where she studied with Dr. Gustav Schreck, of the Thomas Schule and Royal Conservatory. Professor Pembaur was another master with whom she studied in Leipzig. In two months after her arrival in Leipzig Dr. Schreck suggested that she receive the diploma, and this suggestion being followed it was accordingly awarded to her in March, 1907. But she pined for more study, and satisfied her longings by entering a post graduate class, under the guidance of Max Reger. It was from Reger that Miss von Heinrich received the final criticisms on her grand requiem mass in E minor for two choruses, two orchestras, soli and organ. Some of the conservative Germans have not hesitated to remark that the mass by Louis von Heinrich is the finest since Brahms. The choruses are contrapuntal, being written in fugue and double canon forms. It is based upon the Gregorian modes, but with modern harmonizations, and ornamented, complicated, contrapuntal devices.

Musicians predict that Louis von Heinrich will write the first great American opera, and that it will be presented both in her own country and Europe. Musicians have faith in her because her style is classical. She absolutely

refuses to write anything she terms "untrue," for any advantage to herself or any unworthy purpose.

Her whole ideas are symphonic; the larger the canvas the better she paints her musical ideas on it. That is one reason why the oratorio and opera, which she contemplates writing next, cannot fail to show her in the best light. Miss von Heinrich thinks that Americans do not study long enough, therefore she has persisted until some of the best masters in the world now have pronounced: "It is well," after examining her works.

Some one recently affirmed that Miss von Heinrich is the only living woman composer with a gift for writing small as well as great forms. Her idea is that the skillful writing of string quartets and other smaller works provides the foundation for the greater forms and prepares one technically to present the greater ideas. Her compositions include every conceivable form—sonatas for piano, violin and cello; solos for piano, violin and cello; songs, string quartets, trios, quintets, church music and orchestral works such as overtures, suites and symphonies.

Miss von Heinrich arrived in New York some weeks ago after several triumphs in London and Paris. Her recent concerts in those capitals were recorded in THE MUSICAL COURIER, followed by reproductions of her press notices, all of them highly appreciative.

Last week Miss von Heinrich passed a delightful time at Erskine Park, the beautiful estate of Mr. and Mrs.

leaves, wreathes and bars of music, was presented to Miss von Heinrich in Paris by Emma S. McElroy, the American painter, after her concert in that city with the Colonne Orchestra.

## PITTSBURGH

PITTSBURGH, Pa., July 24, 1908.

The Pittsburgh Festival Orchestra, Carl Bernthaler, conductor, continues to give interesting concerts on the Schenley lawn. Both the attendance and the interest is growing. The men are playing the heavier numbers with more freedom and unity, and while Mr. Bernthaler continues to program a great amount of "popular music" he has not forgotten that there are always those who hunger and thirst after the higher class. It is being well played, too. One could not wish for a better reading of the overture, "Fingal's Cave," by Mendelssohn, and the allegretto from the seventh symphony of Beethoven, as given on a recent evening. Public interest centered in the appearance of Mr. and Mrs. C. Norman Hassler in duet singing. Nothing more artistic has been heard at these concerts. These two vocalists show by their work that they are natural born artists. The duet from "I Pagliacci" ("Ah, Tempt Me Not") was given with a dramatic fervor and with just enough of the emotional quality to make it convincing. It is a most difficult number, and if it is a sample of what the Hasslers can do they will be welcomed often at the lawn concerts. A word, however, must be said in regard to the orchestral accompaniment. It seems that if the players had cast their eyes occasionally in the direction of their conductor the result would have been better. Mr. Bernthaler did his best to pull the men out of their tendency to drag and spoil the support so necessary to a vocal work of this kind, but to little avail. It is an impossibility to accompany correctly without a sympathy between the men and their conductor. Mr. Bernthaler is a man to be relied upon in the matter of following a singer, and why a body of men like those in this orchestra should persist in their own sweet way is beyond understanding. It is too good an orchestra to be marred by such musical mutiny, and it is hoped that it will not occur again. No fault can be found with the regular orchestra numbers, it is in the accompanying that the "rub" lies.

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At the Third Presbyterian Church, Washington, Pa., a week ago last Sunday, the entire musical service consisted of compositions by Ad. M. Foerster, of Pittsburgh, preludes in D flat and A flat and postlude in D minor, "Ave Maria" ("Praise Jehovah") and anthems "Te Deum in D" and "Lead Us Heavenly Father." Burnside Burroughs is the organist; Robert F. Stevenson the choirmaster.

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Sixty members of the Mozart Club were tendered a dinner by the Pittsburgh Country Club a week ago Tuesday evening. Besides numbers by the club, there were solos by Mrs. Charles F. Kimball, Mrs. John Hibbard, Grace Hall-Riheldaffer, Miss Slattery, Harry B. Brockett and Isaac K. Myers. Mr. von Kunits, violinist, rendered several numbers.

CHARLES W. CADMAN.

## Haensel in the Hills.

Fitzhugh W. Haensel, of Haensel & Jones, New York, is spending the month of July, together with Mrs. Haensel, at White Lake, N. Y., near beautiful Sullivan County. When Mr. and Mrs. Haensel are not enjoying long tramps through the hills, they are skimming the lake waters in their speedy sail yacht the Musica.

The Brussels musical season has closed for the summer. Some of the last performances were those of Mischa Elman, Kathleen Parlow and Germaine Schnitzer.



George Westinghouse, in Lenox, Mass. Mrs. Westinghouse is Miss von Heinrich's generous patron and friend. Other eminent social leaders are interested in this woman genius, and doubtless her future path will be all the brighter for having the wealthy and socially prominent interested in her. As a pianist Miss von Heinrich made her mark some years ago. The personality of the woman is most winning, for she is truly feminine and charming, notwithstanding her ability to concentrate and produce what others merely dream about. Hard work, deep thought, a never changing eye for the beautiful and pure, and womanly sincerity, are combined in the principles that go to make up the character of Louis von Heinrich. The drawing accompanying this article, representing the lyre, laurel

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**Beethoven Club, of Memphis, Tenn.**

MEMPHIS, July 22, 1908.

When the history of Musical Memphis comes to be written the year 1908-9 will appear in prominence. Following many years of phenomenal success, the officers and members of the Beethoven Club have planned a splendid outline for the work of the coming season.

Mrs. Jason Walker has been elected president, and will have on her official staff Mrs. E. T. Tobey, Mrs. M. T. Roush, Mrs. G. Gunther, Nelle Thomas, Mrs. William Gillfillan and Mrs. E. F. Stapleton.

Mrs. Walker has planned the work with great care and consideration, and committees for the various departments of the club have been appointed and all are eager for the season's opening.

The press work of the local organization will be under the management of Mrs. W. Warren Jones. Mrs. Jones has had wide experience in the newspaper world, which fact assured success of the department.

A new feature of the Beethoven Club for the coming season will be a department of philanthropy. This branch of the work will be under the direction of Mrs. John Oliver, supported by a large body of the club's philanthropic members. The aim of the department will be to give those the opportunity to hear good music who otherwise would not have the advantage.

All of the city's public charitable institutions will be given one or more monthly concerts, and choruses will be formed in the children's institutions. A corps of volunteer teachers will instruct ambitious poor children free of charge according to direction of the committee. All Memphis will respond to the Department of Musical Philanthropy and great consideration will be used in the selection of a director.

The Beethoven Orchestra is the pride of the club. Only a few seasons in existence this artistic body does most praiseworthy work, having appeared in concert with some of the leading New York artists during the past season. Jacob Bloom is the director of the orchestra, and to him is due much credit for the excellent standard attained. Mrs. Benjamin West will attend to the business affairs of the orchestra during the coming season.

The study class, which was inactive last season, will take up the work again in the fall, and although a plan of study has not as yet been decided upon great interest is being manifested and it is expected that a most beneficial term will result.

The Artist Concert Committee will be under the chairmanship of one of the club's most prominent musicians, Mrs. E. T. Tobey, whose duty it will be to arrange with foreign managers for attractions to be given under the auspices of the club. After serving the club for years in this capacity Mrs. Tobey's ability is well known, and the fact that this department is in her charge assures Memphians that there will be attractions of high order brought to the city by the Beethoven Club.

The Monthly Concert Committee will be in charge of Elizabeth Mosby, a musician of rare ability and charming

personality. The monthly programs are given by local talent from the club, and during the past season became one of the leading features of the work.

Mrs. M. T. Roush will manage the business affairs of the choral class for the coming season. A director for the class has not as yet been named. The class consists of a great number of the club's most talented members and much good is expected to result from the new department.

The Beethoven Quartet, under the direction of Mrs. A. I. Fall, is composed of members from the orchestra. The Beethoven Club belongs to the National Federation of Musical Clubs.

The press secretary requests that any club having made



QUARTET OF THE BEETHOVEN CLUB OF MEMPHIS, TENN.

the plans for work for the coming season will send outline of same to her office for publication at once. N. N. O.

**Garden Doings.**

Following her recent Paris appearances in opera Mary Garden left for Switzerland, where she will rest a month before joining Richard Strauss at his summer villa near Munich. She will there study "Salome" with the composer for three weeks. Her next new part will be Ophelia in "Hamlet," which she is to do in Paris next September with Renaud. On the 25th of that month she has planned to sail for New York.

**Germaine Schnitzer in Holland.**

SCHEVENINGEN, July 3, 1908.

Recently Germaine Schnitzer, the pianist, played the Grieg concerto in Scheveningen, Holland, at the Concert Hall, with the Berlin Philharmonic Orchestra. She had many recalls and numerous encores. Her success secured an immediate re-engagement.

Emil Gerhäuser, the former Wagner tenor and recently appointed stage manager of the Stuttgart Opera, has begun his active duties there.

**Gabrilowitsch in Vienna.**

Gabrilowitsch introduced Rachmaninow's C minor concerto at the fourth subscription concert of the Vienna Tonkünstler Orchestra last January, upon which occasion the distinguished Russian pianist was most enthusiastically acclaimed both by press and public. A few days later the artist gave a recital at Bösendorfer Hall. The Neues Wiener Tageblatt of January 27, writing of this recital, says, among other things: "His power of expression, his wonderful soft touch, produced a fascinating effect; it is always a joy to hear in the concert hall a pianist so thoroughly imbued with musical feeling as Gabrilowitsch."

The Vienna Sonntag und Montags-Courier of January 13 has the following to say: "Judging from the first concert of the new year, whoever believes in omens will be able to prophesy a successful conclusion of the season. Ossip Gabrilowitsch, the well and favorably known Leschetizky disciple, gave the first concert of the new year. He was always an artist of power, and since he has become independent he has developed into an artist who bears an individual stamp. It is immediately evident that one has to do here with a man who has something to say for himself, and what he has to say is worth hearing. His uncommonly soft touch enables him to interpret a composition in an exceptionally poetic manner, as he revealed in his admirable rendition of the Beethoven G major rondo. Even when he plays with fire this poetic conception does not desert him, and in the loudest fortissimo there is naught of that brutality of which the younger pianists are only too often guilty. Hence this piano recital was one of those rare pleasures that haunt the memory of true lovers of music."

The Vienna Deutsches Volksblatt of January 14, in writing of the same concert, says: "The singing touch, the shadow like pianissimo and the power which never seems to force itself upon one—these are the principal attributes of Ossip Gabrilowitsch, whose transparent art found its best expression in Beethoven's G major rondo, a Bach sarabande, Mendelssohn's 'Song Without Words' and a Russian caprice burlesque of his own composition."

Still another Vienna paper, the Mittags-Zeitung of January 21, writes: "Ossip Gabrilowitsch, in his concert at Bösendorfer, delighted us with the delicacy of his playing and by the clearness with which he worked out polyphonic compositions. His art is of a distinguished and tasteful kind and he is certainly to be one of our great pianists."

**Prosperous Summer for Corinne Wiest Anthony**

Corinne Wiest Anthony, the popular Philadelphia soprano, will have little rest this summer. Re-engagements are frequent with this talented young artist. Among recent engagements have been two at Rockledge, Pa.; two at the Hotel Majestic, Philadelphia; one at Susquehanna University, Selinsgrove, Pa. (her fourth there), and one on Alumni Day, University of Pennsylvania. Sunday, July 19, she sang in Brooklyn with much success at the Memorial Presbyterian Church. During August Mrs. Anthony is engaged to sing in Lewisburg, Sunbury, Millersburg and Freeburg, all in the Susquehanna Valley region of Pennsylvania.

Paul Juon's "Trio-Caprice," which was so successful at the Munich Tonkünstler festival, has been published in Berlin by Schlesinger.



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**Echoes of the Missouri Music Teachers' Meeting.**

The recent meeting of the Missouri Music Teachers' Association, held in St. Louis, introduced a number of well trained performers and singers in excellent programs. Outlines of the music presented included:

Piano—Grieg, "Ballade," op. 24; Schütt, "Carnival Mignon"; MacDowell, polonaise, Mabel Hale, Columbia; Raff, "La Fileuse"; Hawley, "Marche Joyeuse," Beulah Reese, Bucklin; Liszt, concerto in E flat, Paul Wells, Carthage; MacDowell, "Improvisation" and "Witches' Dance"; Chopin, nocturne C sharp minor, scherzo B flat minor, Helen Burnett, St. Charles; Bach, prelude and fugue in E; Mendelssohn, "Capriccio" and scherzo; Schumann, "Fantasy Pieces"; Chopin, "Polonaise Militaire," two mazurkas, prelude and ballade; MacDowell, "The Eagle"; Youferoff, "Spinning Song"; Moszkowski "On the Waves," Bernice Wyer, St. Louis; Chopin, "Fantaisie Impromptu"; Jensen, idyll No. 2; Sinding, "Marche Grotesque," Elsa Froelich, St. Louis; MacDowell, "Scotch Poem"; Foote, caprice No. 2; Chopin, scherzo, C sharp minor, Claire Norden, St. Louis; Liszt, "Gondoliera"; MacDowell, "Witches' Dance"; Chopin, "Impromptu"; Brahms, scherzo, Nathan Sacks, St. Louis; Wagner-Velt, "Fire Scene"; Liebling, "Gavotte Moderne"; Raff, polonaise, Helen Weaver, Shellbina; Chopin, fantasia, op. 49; Foote, "Three Poems After Omar Khayyam"; Mendelssohn, scherzo, Clara Meyer, St. Louis; Saint-Saëns, concerto, G minor, Rosine Morris, St. Joseph; Kroeger, quintet, F minor, E. R. Kroeger, St. Louis, with St. Louis Quartet; Chopin, sonata, B minor; Rachmaninoff, prelude; Sgambati, toccata; Gruenfeld, "Romance"; Zarembski, etude; Paderewski, polonaise, Frank Moss, St. Joseph.

Violin—Lalo, "Symphonie Espagnole," Rhetia Hassel-

berg, Carthage; Paganini, concerto, D major; Witmer, sonata, Vratslav Mudroch, Columbia; Mozart, sonata; César Cui, prelude; Liebling, "Cradle Song"; Moszkowski, "Guitarre," Agnes Gray, St. Louis; Pommer, "Allegro Appassionata," from sonata, op. 47; Busch, "Indian Legend"; Kroeger, allegro from sonata, op. 32, I. L. Schoen, St. Louis; Bollinger, "Romanza," op. 6; "Concert Caprice," op. 11, Victor Lichtenstein, St. Louis; Pohl, "Legende"; Sarasate, "Introduction et Jota," Hugo Olk, St. Louis; Paganini, concerto (first part); Dvorák, "Humoresque"; Paganini, "Twenty-fourth Caprice," Wort Morse, St. Joseph.

Strings—Beethoven, quartet, op. 18, No. 4, St. Louis Quartet Club.

Organ—Mendelssohn, second sonata; Noble, "Theme and Variations"; Hoyte, scherzo; Bach, prelude and fugue, G minor; Guilman, allegretto and andante from seventh sonata (dedicated to the organist), Charles Galloway, St. Louis.

Vocal—Buonocini, "L'Esperite," from "Astarte"; Handel, "Del Minnicar del vento," from "Ottone"; Brahms, "Minnelied and 'Meine Liebe ist Grün'; Franz, "Für Musik" and "Wilkommen, Mein Wald"; Massenet, "Vision Fugitive"; Parker, "Pack Clouds Away"; Busch, "The Sea Hath Its Pearls"; Shields, "Quaff With Me," Joseph A. Farrell, Kansas City; Debussy, "Les Cloches"; Chabrier, "Les Cigales"; D'Indy, "Marche des Conscriers," D. R. Gebhart, Kirkville; Goring-Thomas, "A Memory"; La Forge, "The Butterfly" and "Wiederwachen"; R. Strauss, "Zeugnung"; Elgar, "The Wind at Dawn," Adah Black, St. Louis; Massenet, "Elegie"; Wright, "La Vie Est Vaine"; Wilson, "Phyllis Has Such Graces"; Handel, "Where'r You Walk"; Donizetti, "Spirito Gentil," from

"La Favorita," George Sheffield, St. Louis; Pfeiffer, "Malgré Moi"; Schumann, "Mondnacht"; Delibes, "Les Filles de Cadix," Mrs. A. I. Epstein, St. Louis; Delibes, aria from "Lakmé"; O. H. Hawley, "If Love Were Not"; Kroeger, "My Darling," Hedwig Fritsch, St. Louis; Handel, "Where'r You Walk"; Blazejeuiz, "Love Song," and Persian and Chinese songs, "William J. Hall, St. Louis; Massenet, aria from "Marie Magdaleine"; Haydn, "With Verdure Clad," Mrs. B. J. Chase, St. Louis; numbers by Dvorák, Strauss, Durante, Bock, Kroeger and Daniels, Rosalie Wirthlin, St. Louis; Meyerbeer, "The Page's Song"; Tschaikowsky, aria from "Joan of Arc," and numbers by Schubert, McDermid and Clough-Leigher, Allee Barbee, Kansas City.

Public school numbers—Beethoven, "The Heavens Are Declaiming" and "Night," from "Hagar"; Mendelssohn, "Lift Thine Eyes" and "Hear Us, Lord"; Volkmann, "Evening Song"; Gilchrist, "Norse Lullaby"; Parry, "Come, Fairies, Trip It"; Costa, "The Bees"; "Join in Pleasure," from "Ermine," and "Who Is Sylvia?" by Schubert. Jessie Gaynor, of St. Joseph, sang child songs, old and new. Gwilym Miles sang an entire recital, with numbers by Handel, Brahms, Tschaikowsky, Hugo Kaun, Hermann, Korby, MacDowell and Tours.

The following is an extract from the address delivered by Oscar H. Hawley, reported in the St. Louis Times:

"Musical profession deals in the intangible. Intellect is necessary in order to read a piece of music, but its proper interpretation must arise from the emotions of the soul. Art is ruled by the past, it is ruled by a man who lived over 200 years ago. Although dead over 140 years, Bach is living greater today than he did during the days when he was here on earth. He dominates the musical world today more than he ever did during his lifetime. When a commercial man leaves this earth he can say his work is finished, but when a musician finishes his work on earth, his work is just begun. Bach, Beethoven, Brahms and Schumann left immortal works on which all our art is built. Our work is that of education—to teach the student and young person. No other art but music can so exalt the spirituality of man; nothing so impresses itself on the emotions."

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PHILADELPHIA, July 25, 1908.

Philadelphia has just received another shaking up from Oscar Hammerstein. Although subscriptions for Hammerstein's season of grand opera have been coming in steadily, and, according to Philadelphia standards, with wonderful rapidity, Mr. Hammerstein, of New York, is dissatisfied. And when Mr. Hammerstein is dissatisfied he loses no time in telling you of your shortcomings. The majority of this city's operagoers are not accustomed to buying seats for November opera in the month of July. The \$200,000 worth of subscriptions and the fourteen boxes at \$4,000 each already subscribed for has made musical Philadelphia feel very well satisfied with itself. But now one of those stinging open letters from Mr. Hammerstein has been issued, and his displeasure at the slow sale of orchestra seats is plainly expressed. It is to be regretted that Mr. Hammerstein should suffer a disappointment in his great work for grand opera here, but there is really very little cause to doubt a liberal support of his undertaking when the time of performance really draws near. In the meantime, Mr. Hammerstein is giving just what this city stands most in need of—a few shocks and a touch of the spur.

The invitation concert given to Philadelphia music teachers and performers at Egyptian Hall on Wednesday was highly successful. Dr. J. Lewis Browne, director of the Wanamaker Chorus and the organist of the occasion, is to be congratulated most heartily on the manner in which his arrangements were carried out. The program was as follows:

Pennsylvania .....	Browne
Chorus, Band and Organ.	
Three settings of the Ave Verum .....	Mozart, Gounod, Elgar
For Mixed Chorus.	
Choral Lullaby (new) .....	Browne
Temple Dance from Olaf Trygvasson .....	Grieg
Chorus.	
Fantasia in G major .....	Bach
Intermezzo from Suite for Organ .....	Rogers
Extemporization on Given Theme .....	Dr. Browne.
Canzonetta, op. 39, No. 3 .....	Leschetizky
Suite Egyptien .....	Luigini
Troppo—Piu mosso.	
Band, John L. Snyder, leader; organ, Dr. Browne.	
Sonata, A major .....	Scarlatti
Allegro Moderato, op. 78 .....	Schubert
Rhapsodie, op. 79, No. 1 .....	Brahms
Nathan Fryer.	
Address, by the Rev. Clarence Wyatt Bispham, B. D.	
Nocturne, op. 15, No. 1 .....	Chopin
Scherzo, op. 20 .....	Chopin
Mr. Fryer.	
War March of the Priests, from Athalia .....	Mendelssohn
Band with Organ.	

Mr. Fryer is a young man and one of the coming pianists. His work was received with enthusiasm by the 2,000 trained musicians, who listened to his interpretations on Wednesday. The choral work was also most excellent, particularly in the "Temple Dance," by Grieg. The quality of tone and the surety of attack were remarkable, as some of those Grieg chords are strangely weird and surprising. Certainly congratulations are due

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to this amateur chorus and band, whose love for music is so obvious, as well as to those who assisted in this most successful summer concert.

\*\*\*

The musical department of the summer school at the University of Pennsylvania is very much alive. Assisted by the Combs Conservatory of Music, which is affiliated with the University, a large number of students are taking courses in practical and theoretical branches. On Tuesday evening Dr. Hugh A. Clarke, dean of the music department, gave a lecture on "The Instruments of Music." Only those who know Dr. Clarke's great knowledge of his subject and his never failing fund of dry humor, can appreciate how entertaining and instructive this lecture was.

\*\*\*

Next Tuesday evening a concert will be given at Houston Hall, University of Pennsylvania. Those to take part are Myrtle B. Piper, piano; Virginia Bunting, soprano, and Ella G. Roller, flute. A song and piano number by Gilbert Reynolds Combs, of this city, will be features of the program.

WILSON H. PILE.

### From the Severn Studios.

Edmund Severn and Mrs. Severn are among the New York teachers who must be content to take a late vacation. Both are still teaching at their New York studios, 131 West Fifty-sixth street. Mrs. Severn's pupils include a number of professionals and semi-professionals with fine voices. Nettie Vestor, whose singing has been a feature for several seasons at the best vaudeville theaters in the country, gets very little holiday, but the brief furlough granted is always passed in New York in order that she may coach new songs with Mrs. Severn, her teacher for the past six years. Arthur Earnest, the basso cantante, is another from the theatrical ranks who makes it a point to do some "coaching" with Mrs. Severn during his "resting" time. While Mrs. Severn is engaged with the singers and pianists, Mr. Severn devotes himself to his violin pupils and composing. His election to the presidency of the New York State Music Teachers' Association has greatly increased the mail received daily at the Severn studios. Here was one of the rare instances when the office sought the man, for Mr. Severn was more engrossed with his beloved art than anything else when he was called up on the "phone" and asked if he would accept an office to which he had previously never given a moment's thought. First, this versatile, studious, modest and witty musician thought some of his colleagues were playing a joke upon him, but soon he realized that if he would consent to "run," he would have "a walk over," as they say in the world of real politics. Now, musicians are predicting that Mr. Severn will prove one of the most popular and able executives ever chosen by the association. No doubt he will make suggestions that can easily be carried out without taxing the slender treasury, and which will insure a more brilliant reign for the enrolled musicians of the Empire State. Next month Mr. and Mrs. Severn have planned to take a little vacation before resuming their regular autumn terms at their New York and Springfield (Mass.) studios.

### Goodriches Going to Lake George.

A. J. Goodrich and Mrs. Goodrich, who have remained in town late, owing to summer classes, will leave this week for Lake George, where their country home, "Hill View," is delightfully situated.

### The Virgil Piano School.

During the past month, a special course for teachers has been in progress at the Virgil Piano School, 19 West Sixteenth street, New York. A large class of instructors were in attendance, and they came from the South, from the Far West, from the Middle West and a number came also from the Eastern States.

Mrs. Virgil reports that it has been the largest class she has ever had, and a class in which every student was enthusiastic and industrious from start to finish. Among the number were fourteen sisters from several different large convents, who also worked with such steadiness of purpose and with such a clear and definite aim as to accomplish really marvelous results. They were specially fine in theory and harmony.

Several recitals were given during the session. Wednesday last the whole afternoon was devoted to demonstrating the results obtained by the Virgil Method. Eleanor Ferris displayed excellent facility in the playing of scales, triads and arpeggios, and in illustrating how a composition may be memorized on a practice instrument, and that little further work is necessary in finishing the piece at the piano. Eda Bessi played a number of compositions, illustrating what a pupil may accomplish in artistic playing by two years' study. Her numbers were the fourth mazurka by Godard, "The Ghosts" by Schytte, waltz in A flat by Chopin and "Czardus" by MacDowell. Her playing deserved and received warm commendation.

At 3.30, Harry Tierney, the young pianist, who accompanied Mrs. Virgil on her concert trip through Virginia, Ohio and Pennsylvania this spring, and little Lucille Oliver played a choice program. They are both private pupils of Mrs. A. M. Virgil.

The playing was in every way remarkable. Mr. Tierney displayed a fine execution. His performances are both brilliant and accurate and at the same time reposeful and artistic.

Little Lucille's playing showed wonderful progress for a child of her age. She played with a certainty and with a mature tone and excellent expression.

The program was given from memory. Needless to say that the audience was more than delighted and heartily endorsed the young artists. The program follows:

Sonata, op. 27, No. 1 .....	Beethoven
Zephyrs De Mai .....	Delacour
Serenade .....	Oliver
Valse, op. 42 .....	Chopin
Harry Tierney.	
Hunting Song .....	Mrs. A. M. Virgil
Caprice .....	Mrs. A. M. Virgil
Gigue .....	Mrs. A. M. Virgil
Mazurka .....	Mrs. A. M. Virgil
Barchetta .....	Mrs. A. M. Virgil
Lucille Oliver.	
Preamble, from the 6th Violin Suite .....	Bach
Fire-side Song .....	Grieg
Concert Valse .....	Strauss-Tausig
Harry Tierney.	
Etude de Style .....	Ravina
Columbine .....	Delahaye
To a Wild Rose .....	MacDowell
Waltz, op. 18 .....	Chopin
Lucille Oliver.	
Barcarolle .....	Nicodé
Rhapsodie, No. 10 .....	Liszt
Harry Tierney.	

Leila Baird, the pianist and teacher, will leave New York August 1 for Newport, R. I. Miss Baird expects to come back to town in time for the reopening of her studio, September 16.

ESTABLISHED JANUARY, 1880



PUBLISHED EVERY  
WEDNESDAY  
BY THE  
**MUSICAL COURIER COMPANY**  
(Incorporated under the laws of the  
State of New York)  
MARCO A. BLUMENBERG, President.  
ALVIN L. SCHROEDER, Sec. and Treas.  
**S. E. Cor. 39th St. & 5th Ave.**  
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MARC A. BLUMENBERG - - - EDITOR-IN-CHIEF

NEW YORK, WEDNESDAY, JULY 29, 1908

No. 1479

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and kiosques in Belgium, England, France, Germany, Holland, Italy,  
Switzerland and Egypt.

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The annual subscription rate remains at  
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posed of; hence they are always subject to delay.  
Furthermore, it is the desire of the paper to have  
the mail addressed as above and not to any of the  
staff and not to the editor, who is frequently ab-  
sent from the city.

An illustrated monthly asks: "What is the charm  
of music?" Music, we should say.

A BISHOP should make a good music critic on the  
morning dailies, for most of their musical news  
needs confirmation.

THERE has not been a line about Hammerstein in  
the dailies for over two days. Grave fears are en-  
tertained for his health.

DIPPEL, assistant manager of the Metropolitan,  
and Hertz, conductor, are at Bayreuth, imbibing in-  
spiration at headquarters.

ANY real musician who does not read THE MU-  
SICAL COURIER is a fool. We are glad to say that  
we know of no fool among the real musicians.

THE mechanical pianos with sixty-five note rolls  
bear the same relation to music that chromo litho-  
graphic imitations of master pictures bear to paint-  
ing.

It takes three singers nowadays to make a Tosca.  
Farrar, Destinn, and Eames will do the part at the  
Metropolitan next season. In the olden days Ter-  
nina used to be enough.

At the closing Philharmonic concert in Freiberg,  
Saxony (a town about the size of Cohoes, N. Y.),  
Beethoven's ninth symphony was presented, with the  
choral finale. Cohoes, however, has trotting races  
and a baseball team.

MAUD ALLEN, the London Salome dancer, will  
shortly give a terpsichorean representation of Tschai-  
kowsky's "Casse Noisette." As that keen critic and  
melodious master of English, Arthur Symons, might  
remark: "It is the art of dancing gone nutty."

THERE have been several changes in the personnel  
of the executive committee which controls the Pitts-  
burgh Orchestra. William McConway, James H.  
Park, J. B. Shea and J. I. Buchanan (chairman)  
have retired, and in their places John B. Finley, John  
Eaton and E. A. Woods were elected to the board.  
Of the former membership only E. Z. Smith and W.  
C. Hamilton remain.

PAUL DE LONGPRE, of Hollywood, Cal., who  
is engaged in an effort to secure governmental rec-  
ognition of a National Art Gallery, a National  
School of Painting and a National School of Sculp-  
ture and a National Conservatory of Music, should  
get from a competent lawyer an opinion on the rela-  
tion of the Constitution of the United States to any  
such project. No matter if the Secretary of the  
United States Treasury stated at one time that our  
crop of that particular year was worth so many bil-  
lions of dollars and no matter how great our artistic  
talents—if the Constitution of this country does not  
give Congress the right to organize or to establish

a Department of Culture or Art or Music there can  
be no such Department. We do not know; but Mr.  
Longpre, being occupied very much with this ques-  
tion, could find a lawyer who could tell us all. Let  
us know how the thing can be done and we will all  
join hands and do it.

AMALIA MATERNA is a vocal teacher in a Vienna  
private music school, and at the recent examinations  
two of her pupils—the Misses Heller and Teschner  
—were among the successful candidates for honor-  
able mention. When Materna was singing her  
Brünnhildes and other roles at the Metropolitan she  
seemed destined for a secure income in her old age.  
It is sad that these things occur, but they do.

WHAT is happening in Philadelphia? According  
to legend, it is the slowest city in the Union, and yet  
its public actually is purchasing opera seats now for  
the Hammerstein season, to open there in Novem-  
ber. Such a phenomenon never has been known be-  
fore in Philadelphia. For the reason, read the  
Quaker City letter in the current issue of THE MU-  
SICAL COURIER.

It is learned from Cernowitz, Austria, that Con-  
rad Pekelman, a public reader, who at one time was  
in the United States and who had lately been con-  
ducting a musical bureau in the capital of the Buko-  
wina, committed suicide in the Botanical Garden in  
Cernowitz on July 12. He was about fifty-six years  
old. There is not much prospect of becoming a  
multimillionaire by running a musical bureau on the  
Russian border of Austria. That is enough to drive  
any one to despair.

ELSEWHERE in this issue of THE MUSICAL COU-  
RIER we quote an interview given by Henry Russell  
to the Paris edition of the New York Herald. The  
article contains good news for American singers,  
and shows that our operatic impresarios are awak-  
ing to a realization of the vocal ability contained in  
the considerable area situated between Maine and  
California and Florida and Alaska. Regarding the  
pitfalls and dangers pointed out by Mr. Russell, to  
which an American girl student is exposed abroad,  
THE MUSICAL COURIER agrees thoroughly with him,  
for these columns have been calling earnest attention  
to the same thing for almost thirty years by the cal-  
endar.

UNDER the baton of Wagner's son, Siegfried, the  
Bayreuth Festival opened brilliantly on July 23 with  
a "Lohengrin" performance, whose Ortrud was the  
American singer, Edyth Walker. The Festspielhaus  
held a packed and devoted audience, and in every  
way the previous Bayreuth atmosphere, enthusiasm  
and success were duplicated and even strengthened.  
This will not please those New York daily music  
critics who have been hurling anathemas at Bay-  
reuth and Madame Wagner for years, but it is true  
nevertheless. Musical Americans who have read  
that New York gives better Wagner representations  
than Bayreuth imbibe the information gravely, and  
the moment they get to Europe purchase tickets to  
Bayreuth and seats at its Festspielhaus.

## PADEREWSKI COMING.

Arrangements are now closing to have Pade-  
rewski in America again next season under the  
management of Charles A. Ellis, of the Boston  
Symphony Orchestra, as formerly. Dates have  
been set aside for his appearances with the Bos-  
ton Symphony Orchestra. The tour is not to be  
one of the usual length, but rather concentrated,  
and it is, of course, to be deferred until after the  
Presidential election instead of beginning early  
in the season. Paderewski has no engagements  
of any consequence in Europe.



## THE MAIMING OF MUSIC.

### II.—TECHNIC.

In our first paper we devoted our attention to pointing out the disastrous effect of mechanical pianos and incorrect music rolls—meaning the sixty-five note roll in particular—on the budding musical mind and on the mind of those maturer persons who seek by means of the two instruments just mentioned (implements they have been called sometimes) to acquire that tonal appreciation which either Nature did not bestow upon them at birth, or which was not pounded into them later through earnest teachers instigated by ambitious parents. The foregoing sentence is long, but the list of musical crimes committed by the mechanical piano also is long, and their enumeration would cause a pause for breath many times during the count.

We pointed out that the general study of music is divided into two branches, and one of them, the mechanical, we will discuss today. The physical act of playing on a piano with the fingers, whether slowly, or fast, or skillfully, or clumsily, is known in musical science as *technic*, or *technique*. The English spelling is as correct as the French, for the word comes from the Greek, and sticklers for orthographic purity should really spell it *technik*. However, no matter what its aspect on paper, *technic* on the piano is a hard thing to acquire, and the sellers of mechanical pianos offer that very circumstance as an excuse for inducing ignorant persons to buy "substitutes" for *technic* and performing the music of the masters without any exertion of brain, imagination or fingers, the last named being controlled by the brain, of course, through the muscles. To persons of sluggish mentality, the method appears easy and plausible, and it is just as easy and plausible as the scheme of the seventeenth century German scientist, to instill knowledge into the heads of children by opening their craniums, inserting a funnel therein, and allowing the precious information to percolate through their gray matter. The sellers of mechanical pianos never tell their customers that there are natural ways to produce music even when one shies at the trouble and difficulty of acquiring piano *technic*. The melodeon, the zither, the harp, the mandolin, the guitar, the banjo, the flute, the cornet—any or all of those instruments will give forth tunes after comparatively little practice upon them, and the proficiency of the performer need be limited only by the innate skill he may possess and the amount of time he devotes to practice. We do not presume to recommend the instruments aforementioned as belonging to the highest or purest media for producing music, but we assert most positively that any one who can pick out the simplest tune on any of them is more of a natural musician or any other kind of musician than a "player" who pumps mechanical sounds out of a piano box by means of a set of pneumatic pedals and lacks the ability to make any sort of music of his own. The only known definition of a musician is that he is a musician, and to apply that term to any one who merely talks music, or pumps music, but cannot play or sing, would be equivalent to dubbing a man a painter because he talks pictures or turns the handle of a machine which paints them. To carry the painting simile to its furthest application we even go so far as to say emphatically that a house painter is decidedly more of a painter than a player on the mechanical piano is a musician. To say of a person who treads the piano machine: "He (or she) is quite a musician" is a synonym for the admission: "I am quite an ass."

There is no reason on earth why children should not be made to practice the piano, or violin, or cello, provided their parents have the money to spend on

such a luxury. Mere musical disinclination on the part of the youthful learner plays no role in our belief, for very gifted children often are the ones most unwilling to exert themselves in the acquirement of the mechanical rudiment, *technic*, without which no musical ability (except the power of composition) is enabled to find its best and highest expression. Some great musicians were not assiduous devotees at the instruments they were set to learn, and on the other hand, many children who were forced to acquire executive musical skill when they were young afterward congratulated themselves on possessing a faculty that gave them and their friends much pleasure, and frequently afforded a means of livelihood when other sources of income were curtailed or stopped entirely.

It need hardly be pointed out to intelligent laymen that children do not know what is best for them, and those who manifest an aversion to piano practice, and prefer to listen in rapture to the coon marches ground out by the mechanical piano, take exactly the same ground held by rambunctious juveniles who would rather splash in a mud puddle than take a bath, who prefer a dinner of candy and jam to one of bread and meat, and who would rather go to the circus than to school.

*Technic*, then, is an indispensable adjunct to the performance of music, and so indispensable is it that no amount of musical feeling, soul, or imagination, compensates for the lack of ability to play the notes correctly as written by the composer and in the proper tempo. When it is remembered that dynamics, accentuation, attack, rhythm and touch all come under the head of *technic*—for without proper *technic* those qualities can never show at their best—it will be seen what relation digital and muscular skill bear to the art of piano playing as a whole. To claim that a few pieces of metal and other material operated by machinery could ever duplicate on the keys the pliability, delicacy, and sophistication of the human finger touch, with its myriads of gradations and its living, loving caress of the keys, is to assert that an orchestration offers a satisfactory substitute for a symphony orchestra, and that a cinematographic reproduction of a scene or an event offers the same sensation as would be afforded by viewing the original spectacle and being there in person.

To test the difference between a mechanical piano and a human performance, amuse yourself by placing a professional musician behind a screen and making him listen to both. One hundred times out of one hundred he will be able to tell you when the pianist is playing and when the machine is grinding out its mechanical sounds. The point is best illustrated by a happening told about Rosenthal, one of the masters of *technic*. He had "recorded officially" his interpretation of his study in double notes, by playing it on a piano whose keys made a transcript from which a metallic roll was afterward cut to order. Some years later Rosenthal visited a friend in New York, who owned a mechanical piano and was skilled in manipulating its pump, brake, etc. He practised assiduously and finally contrived to "interpret" the study in double thirds exactly as Rosenthal played it—according to the roll. The moment the great pianist entered his friend's house, the latter began to "play" the study, in the artist's own time and interpretation. Rosenthal stopped, listened a moment, smiled, and said: "Mechanical piano." How very mechanical such an instrument is needs no further proof than the fact that they now are made with electric attachments which enable the "player" to sit any distance he may desire away from the instrument, press a button,

and saving himself the exertion of working the pedal treadmill, regale himself with the same kind of "music" made by the piano worked by foot. Mechanical pianos stop and start spasmodically when they "interpret" *ritardandos* or *accelerandos*, they have a hard, glassy, metallic quality of tone, which the human fingers cannot even imitate, and they tempt the operator to "perform" compositions at a ridiculous speed, which is both an insult to the composer and a direct menace to the musical sense of the listener. Even the old time tinkelly music box of our ancestors was far preferable to this terrible modern mechanical piano affliction, from which they would have fled affrighted.

The mechanical piano produces *technic* only in the legs of the manipulator and in the pocketbook of the men who sell the abominable thing.

(To be continued.)

WHEN Andreas Dippel, the assistant manager of the Metropolitan Opera House, was in Paris he visited Jean de Reszke, his old friend and colleague, on invitation, in order to listen to some of the pupils with a view to an engagement. Dippel found no one to whom an offer could be made, and this is perfectly natural, for De Reszke has been teaching only four years and a half and it takes from six to eight years, at least, to prepare pupils for a public career, the way it is done in Paris. It also must be remembered that many, if not most of the pupils who go to De Reszke must have radical blunders eliminated before he can even begin to apply his theories successfully, and then a great deal of time is lost uselessly with the "preparers," who get the largest number of applicants because of De Reszke's inability to instruct more than a limited number of pupils. Of course, at the rate of ten dollars a half hour it means much money if a pupil must devote six to eight years before debuting at the opera with even a chance then of others getting ahead; but it must be remembered that all progress in art is slow and difficult and that hurry usually impedes art progress more than anything else. Artists like De Reszke and his brother—dear old Edouard, who is also giving lessons in song and the voice in London—know this, and they also know that the defect with us Americans, so far as art is concerned, is hurry and hence their pupils must have patience and, of course, money. As long, however, as Americans have the money and are willing to spend all they have in order to learn how to sing properly under the control and guidance of the brothers De Reszke, it proves again that they are artistic, for having money they need not follow art to make money, and spending it all to learn art (music in this instance) they prove that they have the confidence in themselves to lose it, knowing they will regain it in the future by being known as pupils of Jean or Edouard even if it takes eight or ten years to realize. Probably on Dippel's next visit some American who has had a false method eradicated through the efforts of one or both of the De Reszkes will be ready; or may be the year afterward. But it takes time; it takes time. Just wait; that's all.

EVIDENTLY Steinbach, the leader of the Cologne Gürzenich Concerts, feels that classical music has no terrors for the good people of his city, as he not only continues his orchestral ministrations through the summer, but also gave them a concert recently consisting of Brahms' second symphony, the same composer's variations on a Haydn theme, and his B flat piano concerto, played by Karl Friedberg. The attendance at the Cologne summer gardens (outside) was very heavy that day.

"ONE must go," wrote the French critic, Albert Lavignac, "to Bayreuth to appreciate the intensity of emotion which can be produced by a Wagnerian drama, religiously played and religiously listened to, without the interruption of applause, without the 'Bravo! brava!' without the calling for encores—all

strictly prohibited there; with the scenery and the stage setting precisely as the master ordained it; with the invisible orchestra, its sonorities deliciously melting into each other, never noisy; with the auditorium in total darkness; instead of the foyer of the entr'actes, a verdant, rolling country; instead of the prompter's bell, a brilliant fanfare, sending to the four cardinal points of the sky the principal leit-motiv of the following act. All this is intoxicating, ravishing to the supreme degree."

THE decline in the Berlin popularity of Geraldine Farrar was most marked last spring, to judge from external indications, and amounted in the minds of some close observers of foreign musical doings to almost a "freeze out." The Berlin press took hardly any notice of Farrar's return or of her singing at the Royal Opera. A performance of "Traviata," with Farrar as Violetta, was called off, and in "Tannhäuser" a new Elizabeth was substituted for the American singer. Her present loss of popularity in Berlin—if that condition actually exists and is not, perhaps, merely the physical reaction of a public wearied with too much music—might more logically be explained by the fact that the singer's continued absences from Berlin and her long contract with the Metropolitan have cooled off the interest of her following in the German capital. Much as any singer regrets the loss of a public's favor, Farrar should feel that she is amply compensated for her lukewarm reception in Berlin by the success she made in New York last winter with her acting of the role of Madam Butterfly, a part that enabled her to attain prominent rank with the older artists of the Metropolitan.

In a Connecticut town a man with an inventive turn of mind has thought out a new use for his mechanical piano, of whose "music" he had grown tired. He attached belting to the pedals of the machine and in that manner operated power wheels fastened in the ceiling. With this device he was enabled, when "playing," to pump water from the cellar into the tank on the roof, to run several electric fans and fly chasers on the ground floor, to generate enough electricity for practical lighting purposes, and to operate a good sized crane that lifted and removed large rocks from the excavations where he was building a barn. Any one who says that the mechanical piano is of no use makes a reckless and an untruthful statement in view of the proof to the contrary just submitted.

MUSICAL people, like Galileo's sphere, do move. Alvarez has just concluded a singing season at Vichy. Madame Patti and Baron Cederstrom are finishing a Carlsbad cure. Mr. and Mrs. Wm. Knabe are at Marienbad. Mme. Zbourieff, the famous Russian contralto, is at Interlaken. Wm. C. Carl is due in Paris.

ROSSINI'S tribute to Mozart was that the latter "is the only one possessed of as much science as genius and of as much genius as science." Surely Rossini must have heard of Ludwig van Beethoven?

THE English newspapers complain that there are too many concerts in London. Why not send some of them elsewhere? There is no reason why smaller cities should remain exempt.

THE decadence of the bicycle industry is due entirely to the introduction of the mechanical piano, and no one will deny that the latter is much better for the legs.

#### Cecil Fanning's Managers.

The coming tour of Cecil Fanning, the baritone, is being very thoroughly booked. His managers are Henry Wolfsohn, for the territory east of Pittsburgh; the Wisconsin Concert Bureau, 729 Franklin place, Milwaukee, for the West; Frank Edwards, Union Trust Building, Cincinnati, for the entire South. Mr. Fanning is now in Paris.

#### AMERICA OPEN TO AMERICANS.

From the Paris New York Herald.

Henry Russell, the managing director of the new Boston Opera, is an enthusiastic and energetic exponent of the awakening school of art thought in America. In his special province he is one of those who believe that the artistic development of the American nation has now reached a point, certainly so far as music is concerned, when she can cast off some of the leading strings of Europe and begin to produce for herself.

Seen at the Hotel Astoria by a Herald correspondent, Mr. Russell said that the new Boston Opera was the practical demonstration of the astonishing growth of young America's musical culture. For the Boston Opera House, and especially the conservatory to be attached to it, represented this great idea—that American students of music need no longer go to the expense of tuition in Europe.

"What I want young Americans to know," said Mr. Russell, "is that they can get a complete musical education, second to none in the world, and the best professors available, without stirring out of their own country."

"The advantages of this are enormous, especially to women students."

Here Mr. Russell grew very earnest as he went on: "Europe is full of traps and pitfalls for young and inexperienced American girl students, who come over here for a musical training. In some cases they fall into the hands of unscrupulous professors, who pocket their fees during five or even more years without any intention or idea of allowing them to make any real progress. As for getting their pupils engagements, these sharks will not move a finger to do so. On the contrary, they hinder all attempts on the part of the pupil to obtain a hearing, their only anxiety being to retain her as a pupil as long as possible, for the sake of her fees."

"When the girl student finally does get a hearing she can be by no means sure that she will be dealt with scrupulously."

Mr. Russell stated that a tendency is being developed now in American music and operatic circles to favor American talent. He said: "The policy of the Metropolitan Opera under Mr. Conried was to exploit only European stars, and not to permit local talent to be heard. Now, under the new direction, the whole spirit has been changed, and the broad view is taken that no matter where talent presents itself, it shall have an opportunity of a hearing. The great school of opera which we are founding in Boston will not only enable students of talent to develop and put into practice that talent; it will arrange debuts for them at the Boston and Metropolitan opera houses."

"The working agreement I have with the Metropolitan has brought me in close contact with its directors, and I am in a position to say that they have entirely abandoned the old commercial policy of that house."

#### London Charlton's Announcements.

London Charlton, having completed his plans for the coming season, has issued a circular containing an illustrated list of the musical stars under his direction. A number of last year's attractions are retained, while several important additions have been made.

The Charlton prima donnas will continue to be Marcella Sembrich and Johanna Gadschi, both of the Metropolitan Opera House. Madame Sembrich, aside from her annual New York and Chicago recitals, will devote only a brief period to concert work, and the few dates available are rapidly being taken. Madame Gadschi's operatic engagements will likewise make unusual demands upon her, but two concert tours are being booked, one prior to the opera season, the other to extend to the Pacific Coast, in mid-winter.

There are three pianists on the Charlton list—Ossip Gabrilowitch, the Russian, whose two American visits are well remembered; Katharine Goodson, the young Englishwoman, who is to return to this country in January, after a tour of Australia, and Ernest Schelling, who has won favor both as pianist and composer.

David Bispham, whose past season has been the most active in his career, will devote the entire season to concert work, beginning with a recital in Carnegie Hall early in October. Mr. Bispham is also planning a revival of "Adelaide," a playlet adapted from the German, in which he appeared several years ago, playing the part of Beethoven, the little story's central figure.

George Hamlin, one of America's leading tenors, comes under the Charlton management. In addition to his oratorio and concert work, Mr. Hamlin will probably appear in a number of joint recitals with Mr. Bispham.

Theodore Spiering, violinist, who has not been heard in America for several years, will make a two months' tour in the winter under Mr. Charlton's direction; while Gertrude Lonsdale, an English contralto, who is coming to

this country in October with the Yorkshire Chorus, will extend her stay to fill a series of individual engagements.

Other artists on the Charlton list are Mary Hissem de Moss, soprano, who has recently added to her prestige through her transcontinental tour with the Damrosch Orchestra; Francis Rogers, baritone, one of the most satisfactory recitalists before the public; Geraldine Morgan, violinist, who will give three New York recitals, in addition to her work on tour; Albert Rosenthal and Henry Bramsen, cellists of unquestioned standing; Leila Livingstone Morse, soprano, and Cecilia Winter, contralto, young singers who have won a creditable following; and the Flonzaley Quartet, which returns to America in December for its second season as a purely professional organization—incidentally one of the best in existence.

Mr. Charlton anticipates a season of exceptional activity.

#### ASBURY PARK.

ASBURY PARK, N. J., July 27, 1908.

Arthur Pryor has one of the most extensive libraries of positions arranged for band. Mr. Pryor very seldom repeats selections in his programs during the summer, unless it is done by request. He plays two concerts a day seven days in the week, and he does this for fourteen weeks in succession. Stop and think of the number and variety of compositions this must mean. Think of the system required to keep these compositions in such shape that programs can be readily arranged without repetition. And then must be considered the constant study that this variety of compositions requires so that they may be properly interpreted. All this is evidence that a musician must work to acquire his musical education; he must work to retain it; he must work to do anything with it. The following program was rendered by Pryor and his band on Sunday night:

Overture, Light Cavalry.....	Suppe
Excerpts from Samson and Delilah.....	Saint-Saens
Idyl, The Voice of the Bells.....	Luigini
Humoresque, I'm Afraid to Come Home in the Dark.....	Lampe
Cornet solo, Polka Caprice.....	Brown
	Bert Brown.
American Fantasia.....	
Scenes from Madam Butterfly.....	Puccini
Tone poem, In Lover's Lane.....	Pryor
March, On Jersey Shore.....	Pryor
Contralto solo, Brindisi, from Lucretia Borgia.....	Donizetti
	Katherine Rosenkranz.
Tuneful Tunes of '63.....	Calvin

Katherine Rosenkranz, the contralto, was the soloist last week. At the Saturday and Sunday concerts her numbers included Becker's "Spring Song" and the "Drinking Song" from "Lucretia Borgia" (Donizetti). Miss Rosenkranz has a voice of wide range and flexibility, and her singing denotes careful training and intelligence. She made a marked success with the audience.

ALPHA.

#### COLUMBUS.

COLUMBUS, Ohio, July 23, 1908.

The Euterpean Ladies' Chorus will give a concert for the benefit of the Memorial Hall pipe organ fund on Friday evening, July 31.

Helene Pugh and Ruth Gordon, young Columbus pianists, who have been studying under the guidance of Leschetizky in Vienna, are expected home in a few days. Miss Pugh will return to Vienna in the early autumn, accompanied by her mother.

Marie Hertenstein returns to Vienna in October. She has already had three years under the Viennese master.

John Goodall leaves the city soon for Berlin, where he will enter the Hoch Schule for advanced violin study.

Effie Nichols, a talented young Columbus pianist, is now in Berlin, a pupil under Alberto Jonás. Columbus music lovers are beginning to realize how much added culture the future music life of the city will have.

Three orchestral concerts are already certain for the season of 1908-1909: The New York Symphony Orchestra, January 12; the Boston Symphony Orchestra, January 29; the Pittsburgh Orchestra, March 9. The solo artists already booked for next season are Emilio de Gogorza and Cecile Chaminade; Wilhelm Middelschulte, concert organist, and Cecil Fanning, baritone; Josef Lhevinne, pianist; Mischa Elman, violinist. The season is yet young and many more attractions may be reasonably expected. The Welsh Choir will probably make an appearance under the auspices of the Cambrian Club.

MAY ELLA SMITH.

#### At the Symphony Concert.

Flora—What a beautiful composition!  
Dora—That's the Beethoven C minor symphony—the one you play on your mechanical piano so often.  
Flora (astonished)—You don't say! I wouldn't have recognized it.



## BROOKLYN ARION SOCIETY IN LEIPSIK.

LEIPSIK, July 15, 1908.

The Brooklyn "Arions" have had the honor to get Leipzig's undivided attention for a part of two days. The itinerary was first planned to include a few hours' visit in the city without giving a concert, but the volcanic energy of the Leipzig Männerchor proved sufficient to improve those plans and to bring around a demonstration that assayed

Kreutzer's "Das ist der Tag des Herrn," conducted by Wohlgenuth. The Manhattan Ladies' Quartet, Irene Cummings, Anna Wynkoop, Louise Johnson and Louise Scherhey, sang well known American quartets whose titles are not now recalled. The first part of the program had included Mr. Wohlgenuth's setting of the Peter Cornelius poem, "Wie's daheim war," this people's music having been



PRESIDENT BRUGGMANN WELCOMING THE ARIONS TO LEIPSIK.

twenty-two carats. It was so uniquely uproarious as to be entitled to both patent and copyright.

The Leipzig daily press had been unusually attentive to the Arion plans for weeks in advance, but the Leipzig Männerchor thought it would be hazardous to risk getting funds enough to pay expenses of a concert and celebration. Accordingly they applied to the city council for an appropriation, which was promptly granted. On the morning of the concert the papers were able to announce that the seat sale had been unexpectedly heavy and the committee had returned the appropriation granted by the city. By midday it was known that the entire capacity of the large Albert Halle was sold and hundreds more were seeking to buy. For an hour before the train was due at the Thüringer station, the populace gathered and awaited the coming. A dozen or more of the singing societies of the city had delegations and banner bearers present. The marshaling was done in person by President Bruggmann and Conductor Gustav Wohlgenuth, of the Leipzig Männerchor. When the train approached the station a military band struck up the Haydn Kaiser hymn, which meant "Deutschland, Deutschland, über alles." When the Arion party emerged from the depot, President Bruggmann mounted a table and made a brief address of welcome. The last sentence was taken from his lips by a squad of the Leipzig singers, who gave Methfessel's three or four measures of greeting, which is the established greeting of the Deutsches Sängerbund:

"Grüss Gott mit hellem Klang,  
"Heil deutschem Wort und Sang."

Then President Henry Führer responded for the Arions, the singers intoned a rousing "Hoch," and the parties took their carriages to the hotels.

The evening (and most of the night) was devoted to the concert given separately and conjointly by the local and the guest chorus, followed by the monster love feast (Kommers) in the variety hall of the same building. For this latter occasion some one had kindly lent the polite title of "The New Concert Hall of the Crystal Palace." The name was returned next day in perfect condition but for a slight scorching of the varnish. The morning was devoted to drives about the city to find the old City Hall, the opera house, the university building, the new City Hall, the German Supreme Court and the massive monument in course of erection to commemorate the Battle of Leipzig in 1813, wherein Napoleon's forces were defeated. An hour was spent at German breakfast in the Thüringerhof, and at 3 in the afternoon the party left by special train for Dresden.

The concert in the Albert Halle was in three parts, of which the first was sung by the Leipscers under Wohlgenuth, with E. Freitag and Vollrath Schwenke as tenor soloists. The next part was by the Arions under Claassen, with Louise Scherhey as contralto soloist. The third part had the united choruses in Jüngst's "Spin, Spin" and Nessler's "Abschied hat der Tag genommen," conducted by Claassen, and the "Tannhauser" "Pilgrim Chorus" and

written to honor the Arion visit. The strongest music on the program was Friedrich Hegar's "Totenvolk." The Arions had sung numerous selections and arrangements by Mr. Claassen, besides Fassbaender's "Deutsches Lied."

This would be no appropriate time to draw comparisons on the skill of the local and visiting choruses, yet



THEME OF WELCOME SONG TO ARIONS.

in this instance comparison would be difficult, in view of superb singing by both. It is allowable, however, to call attention to the difference in the national ideals of tone. The Americans, though also of pure German blood, maintain a much brighter, lighter quality than their cousins of the Fatherland, and this may be due to climatic differences, or, as someone suggests, it may be an influence

exerted by much employment of the English language. The Leipzig soloist Schwenke gave a Mozart aria and a Lassen song very enjoyably. The Ladies' Quartet sang beautifully in all the varying effect of portamento, scoop, slide and nuance, which has come to be typical of American vocal ensemble. It is not an art of classicism, rather an art of the people; but it is attractive and it is genuinely American. Such effects cannot be heard among the folk or the artistry of any other country, and by this sign the claim for a real Americanism in music, small and poor as it may be, is entirely valid. Alfred Ernst, though German, has caught this quality of Americanism, where his three men hang over a wall and sing in his opera of the "Governor and Miller." He got it from drinking the Mississippi waters, at St. Louis, for a decade. Bruno Oscar Klein, though German, has been able to catch the same musical flavor frequently, and the late E. A. MacDowell, who claimed his music non-American, was not able to completely escape it.

The Wolf Concert Agency, at Berlin, offered the Manhattan Ladies' Quartet a week's concerts for the early autumn. They may stay to accept.

The Leipzig Conservatory students and instructors held their annual picnic at Grimma, about twenty miles southeast of Leipzig. A special train carried the party. Upon arrival at Grimma, the procession followed the hand to the Schützenhaus, where eating and social pleasures occupied some hours. In the afternoon the students gave an hour's program of drama and musical numbers, and at evening dancing helped to occupy the few hours until the night hour for the return to Leipzig. It was a splendid day for all of the several hundred who attended.

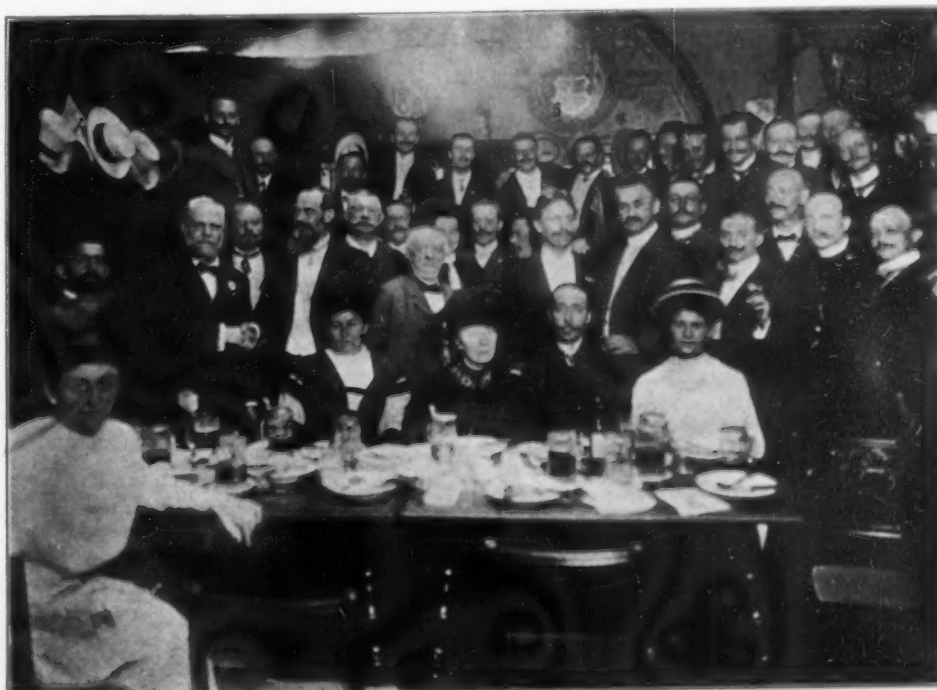
Mary C. Hubbell, of New York, spent last summer in Leipzig to enjoy instruction again under Mrs. Carl Alves. Miss Hubbell will be in Leipzig for the same purpose this summer, and within a few days she will arrive by steamer Pretoria at Hamburg.

Hans Leschke, who has been for some seasons in the conducting class at the Conservatory, and has frequently conducted public performances by the Conservatory Orchestra, has been called to one of the assistant conductorships at the ducal theater in Weimar.

Emil Gerstenberger, of New York, spent a season in the conducting class at the Leipzig Conservatory, then went as third conductor of the opera at Würzburg. At the end of the season he accepted a call to the faculty of the Schlesien Conservatory, at Breslau, where he will probably improve occasional opportunities to conduct.

At the Kommers of the Arions and Leipscers in the Crystal Palace Hall there was a band which whooped things up with national airs of both countries. Everybody who could or who was invited to do so made a speech. Besides the Männerchor officials, there was official representation for the city of Leipzig and American Consul Southard P. Warner had a turn at the game. The Arions were formally admitted to membership in the Deutsches Sängerbund.

EUGENE E. SIMPSON.



THE BROOKLYN ARIONS GET THEIR BEER IN THE LEIPSIK THÜRINGERHOF, WHERE MARTIN LUTHER USED TO GO FOR HIS.

1. Henry Führer, president Arions; 2. Handelsrichter Brüggmann, president of Leipzig Männerchor; 3. Gustav Wohlgenuth, conductor of the Leipzig Männerchor; 4. Arthur Claassen, conductor of the Arions.

## OCEAN GROVE.

OCEAN GROVE, N. J., July 27, 1908.

Organists from all parts of the United States will attend the National Convention of Organists to be held at Ocean Grove August 3 to 13. Among the noted organists to be present will be Edwin Lemare, of England. His first recital will be on Tuesday night, August 4, when he will be assisted by Marguerite de Forest Anderson, the flautist. At the close of the concert a reception will be tendered to visiting organists.

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During the Organists' Convention organ recitals by Lemare, Will Macfarlane and other leaders will be given daily. Saturday evening, August 8, Mendelssohn's "Elijah" will be given, with David Bispham in the title role, and with a chorus of over 700 voices. Louise Homer will be here on August 12. The mornings of the convention will be devoted to addresses, papers and discussions on organs generally and matters relating to church choirs and chorus conducting. These meetings will be held in Association Hall.

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Madame Schumann-Heink was here last Wednesday night, and appeared in concert at the Auditorium. Nearly 10,000 people filled the vast building to hear this noted singer, and enthusiasm was aroused by her marvelous singing and her magnetic personality such as has not been witnessed here before. She was accompanied in all her numbers by the orchestra. Madame Schumann-Heink thanked all for their excellent work, and in the afternoon had her photograph taken with the players. The assisting artists at the concert were G. Aldo Randegger, the pianist, who was received with great favor by the audience, and Marguerite de Forest Anderson, the flautist. The chorus and orchestra contributed numbers and Will Macfarlane played three Wagner excerpts on the great new organ.

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Cowen's "Rose Maiden" was given here on Saturday night to a large audience. This was the first of a series of popular concerts arranged by Mr. Morgan during this season, and the success of this means much for the future. The soloists were Grace Underwood, soprano; Marie Stilwell, contralto; Archibald Hackett, tenor, and Donald Chalmers, basso. The chorus numbered about 300 and the orchestra sixty-five. The performance was of the highest order, the chorus and orchestra doing most excellent work. Mrs. Underwood's beautiful, clear and pure soprano voice was heard to great advantage, all her numbers being received with hearty applause by the big audience. Miss Stilwell is always a favorite with Ocean Grove audiences and this time was no exception. Both Mr. Hackett and Mr. Chalmers met every requirement of the work, and the entire production reflected great credit on the director, Tali Ezen Morgan.

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The United States Marine Band, of Washington, D. C., will be here on Tuesday night of this week. There will be popular entertainments and moving picture exhibitions in the Auditorium every night.

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Sunday was Children's Day at Ocean Grove, and this always means two audiences of 12,000, each with from five to six thousand people unable to gain admission to the Auditorium. The morning service was attended by thousands of children, to whom Bishop Wilson gave a short, interesting talk. There were musical numbers by the choir, the orchestra and the Auditorium Quartet. Every child in the audience was presented with a souvenir in the shape of a button, on which was a picture of the interior of the Auditorium and a photo of Mr. Morgan. A miniature silk American flag was attached to each button, and the souvenirs were in great demand. In the evening fully twelve to thirteen thousand people crowded inside the building and there were over five thousand on the outside, listening to the music. The program was entirely musical and under the direction of Mr. Morgan. He had his Children's Chorus of nearly 1,000 voices and his Festival Chorus of 300, together with the orchestra, organ and the Auditorium Quartet. There was also a special robed choir of sixty young ladies, who were seated in the forefront of the platform. The building had been specially decorated for the occasion under the direction of the Rev. B. E. Dickhaut, and the electrical designs consisted of a great American flag, on which was attached a white heart and a red cross. High up against the organ was a great electric cross, and about it an electric star. On the platform there was a white electric heart, and, as a climax to the service, all the lights in the house were put out and these several designs flashed out in the darkness with thrilling effect. The singing of the children was the great attraction, of course, and rarely one hears such singing from children as at Ocean Grove. The whole service was a vast spectacular religious cantata, and

required much thought and work to bring it to a successful termination.

■ ■ ■

Much interest is being manifested in the proposed excursion of musicians to the Thousand Islands on September 9. The party will be limited to about 150, and will be under the management of Tali Ezen Morgan, which insures its success in every detail. A special train will leave here at 6:15 in the morning and take New York passengers on at Weehawken at 8:30. The party will reach the Columbian Hotel, Thousand Island Park, in time for the evening dinner. The entire cost of the trip will be only \$39.50.

ALLEGRO.

## CHAUTAUQUA.

CHAUTAUQUA ASSEMBLY, N. Y., July 22, 1908.

The Chautauqua Chorus and Quartet sang in the new Esperanto language at the first conference of that cause held in the place. Universal remarks of the uninitiated were: "It is no less intelligible than is the usual English of singers. It is just as distinct as their English is, and it is a good thing that there has arrived some excuse for the unintelligible singing of vocalists."

A beneficent measure for the intellectual department of Chautauqua would be to incorporate in their resultful courses some aid for this diseased moth patch in vocalism. Evidently the evil is not to be coped with by the musicians and music teachers, who do not seem able even to recognize it. A jury to sit in the back part of the amphitheater and announce to singers the exact caricature condition in which sentences reached them would be a good start.

■ ■ ■

A curious feature of modern invention as applied to music is being displayed at Chautauqua. A lecturer stands at right of the stage in the darkened amphitheater, a small reading desk before him, before that a large Victor talking machine, and beyond that a huge stereoptical curtain. He talks seriously and well upon the origin and development of opera. Reaching the point of its "reformation," illustrations in the above twofold manner are furnished of composers, singers, songs and stories, which have passed before the public in the evolution. Never did prime donne come and go so noiselessly. The most modest composer might desire the impersonal character of this sort of "public appearance." What they lack in demonstration, however, is made up by the audience, which waxes enthusiastic as if before the originals. None but the cream of the opera world are offered for consideration. Tetrazzini, Schumann-Heink, Melba, Farrar, Alice Nielsen, Galski, Abbott, Eames, Calvé, Sembrich, Patti, Tamagno, Caruso, Plançon, Journet, Scotti, Van Hoose, Dalmores, sing in solos, duets, quartets and sextets, while their portraits in "plain clothes" or in costume of the role being sung, or other roles, appear, pause, and pass, alternating with actual stage pictures, the speaker bridging gulfs and tying up ends of fact or fancy, till the audience is concentratedly lost in the subject. The large gatherings represent people from all parts of the country, some who have never seen or heard an opera or great singer, others being blasé city folks and travelers. The peculiar mixture of illusion and jar of reality of person and queer tonality, of affluence and lack, in this unique and truly modern performance, is such as to fill one with both wonder and dismay.

■ ■ ■

Among things musical performed already at Chautauqua are the following: Chorus, "Oberon"; "Ebb and Flow," for women's voices, by King; anthems by Smart and Sullivan: "The First Day" and "The Lark," by Mendelssohn; the "Tannhäuser"; "Pilgrims' Chorus"; the "Faust" Soldiers' Chorus; "Fair Ellen," by Bruch, and selections from Dvorák's "Statat Mater." Caroline Hudson sang an aria from "Der Freischütz," "With Verdure Clad," "I Know that My Redeemer Liveth" (Handel), "Spring Song" and "Morning Hymn," by Henschel; "Monat Mai," by Hammond; "The Lark," by Parker, and a well received song by Reed Miller, "From the Depths."

Eva Mylott sang "Lecce" (voce de donna), Porcheilli; "Umbra Mai Fie," "Largo" (Handel), Bohm's "Still as the Night," "Loch Lomond," "Abide With Me," "Baby Clover" (Willoughby), "O That We Two Were Maying" (Nevin). Reinald Werrenrath sang "To Anthea" (Hutton), "Lungi del Caro" (Secchi), Fauré's "Crucifix" with Reed Miller, "Zion" (Bruno Huhn), "In a Garden," "A Rose Fable" (C. B. Hawley), "Love Me Not," "The Forgotten Land," by Harriet Ware, dedicated to the singer; "The Cross," by the same writer, and (with tenor) "The Hunting Song" from "King Arthur."

Reed Miller sang selections from "Eugen Onegin," "A Toast" and "A Proposal," by Mary Salter; "Love Is the Wind" (Strickland), "I Long for You" (Hawley), "The Sorrows of Death" (Mendelssohn), and (on American composers' program) a song written by himself, sung with orchestra and warmly applauded, "Come Back."

■ ■ ■

Mr. Sherwood has twice played in the Amphitheater concerts, performing Liszt's "Twelfth Rhapsody," "Slumber

Song," by Heller, and "Dance of the Gnomes," by Liszt. In private recital with Mr. Marcosson he played the "Kreutzer" sonata and Sjogren's sonata in C minor, and alone, "Toreador et Andalouse" and "Valse Caprice," by Rubinstein; Chopin nocturnes in C sharp minor and D flat, and polonaise in C minor; Mendelssohn's "Spring Song" and scherzo in E minor; Schumann's "Etudes Symphoniques"; "At the Spring," by Arensky; the Beethoven-Rubinstein "Turkish March," and a dainty andante by himself, dedicated to Mrs. E. T. Tobey, his co-worker here.

Sol Marcosson, violin, in addition to the above, played with Georgia Kober first movement of the Beethoven concerto (with Joachim cadenza), Bach concerto in E, Saint-Saëns' "Introduction et Rondo," and numbers by Guiraud, Debussy and Hubay. In the Amphitheater his numbers were "Souvenir de Moscow" (Wieniawski), "Souvenir de Haydn" (Leonard) and a prelude by himself, "Kossuth-lojes," by Hartmann, and dedicated to the violinist, and Drowski's "Adoration."

Frank Croxton has had on his private studio programs "The Evening Star," Homer; "Requiem," "Du bist die Ruh," Schubert; "Had a Horse," Korbay; "Shepherd, See," by Speaks; Brahms' "Sapphic Ode" and (with Marie Zimmerman) Henschel's "Gondoliera."

Marie Zimmerman has given a group of songs in the Amphitheater concerts, has sung in duo and quartet and in private the Elizabethan lyrics; also "Widmung," Beach's "The Year's at the Spring" and French arias.

Charles Washburn, the baritone with considerable dramatic power, chooses works suited to such: "Mad Dog," by Liza Lehmann; "Si tra i ceppi," from "Berenice," by Handel; "Darkness and Light," Tirindelli; "When Love Began," Beresford; "Love Is a Bubble," etc. He gave a talk this week upon church music, saying that choir committees should comprise women musicians, urging that the organist "take his hands off the organ" to punctuate, and so lead the punctuation of the singing. He praised the Episcopal, Methodist and Christian Science compilations of hymns, begging that cheap literature be removed from children's use and that they be taught the best church hymns, and again insisting upon accent, punctuation and syllabication in congregational and all other singing, and in playing of organ.

■ ■ ■

Organ work receives much attention at Chautauqua. The regular organist, H. B. Vincent, and visiting organists have given much interesting composition. Mr. Vincent has played "Martha" and "Poet and Peasant" overtures, prelude by Chaminade, song from MacDowell's "Indian Suite," Handel, Rachmaninoff, Grant-Schafer, Batiste, Tours and others, in recital, with a quantity of incidental organ composition. George Andrews of Oberlin, played his own aria in D, first movement of Mendelssohn sonata, op. 65, with Bach, Dethier, Hollins, MacDowell and Guilmant ("Nuptial March"). C. F. Morse gave Guilmant's No. 1 D minor sonata, Lemaire, Schumann, MacDowell, Brewer, Gounod (march from "The Queen of Sheba"), Bach prelude and fugue, "Romance" (Richmond), "Serenade" (Moszkowski), and Dubois' "Nuptial Mass."

The absence of I. V. Flagler, a favorite organist for some twenty years at Chautauqua, is this season noted with regret by many admirers.

■ ■ ■

W. Ray Burroughs, a gifted pupil of William C. Carl, and organist of a prominent Buffalo church, was heard with great pleasure in Chautauqua in the "Gothic Suite" of L. Boellmann and in numerous accompaniments for the choir of his church and its solo members, who were brought to give an afternoon concert here. Harry J. Fellows is director of the choir and gave a delightful program with seventy-five voices, assisted by Mary H. McClelland, Mrs. H. H. Griffin, Fred True and Mr. Fellows, soloists, Grace H. Chester was at the piano. Gounod's "Gallia" closed the program.

F. E. T.

## Rollie Borden-Low on the Lucania.

Rollie Borden-Low, the soprano, was a passenger on the steamer Lucania, which sailed from New York today (Wednesday) for Liverpool. Mrs. Low will join her mother, Mrs. M. Borden-Carter, who is now in London, and later both ladies will go to the Continent.

## Edward Lankow in New York.

Edward Lankow, the basso, row one of the stars at the grand opera in Frankfort-on-the-Main, is spending his brief holiday visiting relatives in New York. Mr. Lankow will return to Germany next Tuesday, August 4, on the Crown Princess Cecilie.

## Daniel Visanska in the Catskill Mountains.

Daniel Visanska left town last week for the Catskill Mountains. He announced before his departure that he will resume his violin classes in New York and Philadelphia about September 8.





Chicago, July 24, 1908.

The Theodore Thomas Orchestra will open at Ravinia Park on Saturday, July 25, for a week's engagement. Hugo Olk, of Cincinnati, will be the concertmaster in the absence of Leopold Kramer, the regular concertmaster, and Ludwig Becker, second concertmaster, who are abroad on their vacation. Mr. Olk will also be heard as soloist with the orchestra in the Saint-Saens' rondo capriccioso.

Conductor Stock has made some charming orchestral arrangements of well known piano and violin compositions to be played as encore numbers for the summer engagements, such as the Jensen-Niemann "Murmuring Zephyrs"; MacDowell's "To a Water Lily"; Dvorak's humoresque; Schubert's "The Bee"; and Seeboeck's "By the Frog Pond."

A capacity house and the largest audience of the season with the exception of the opening night greeted Belle Hulbert Forbes at Ravinia Park, July 22. Miss Forbes was the soloist for the evening with the New York Symphony Orchestra and sang two arias, one from "Cavalleria Rusticana" (Mascagni) and one from "La Boheme" (Puccini). Possessing a voice of unusual beauty of timbre, temperament and excellent vocalization, Miss Forbes was one of the most artistic soloists that have appeared at Ravinia Park this season.

Mrs. Stacy Williams has opened a studio in Kimball Hall. Mrs. Williams was for several years a member of the vocal department of the Bush Temple Conservatory, and is one of the best known teachers of voice in the West.

Chicagoans will be interested to know of the success abroad of a former Chicago girl, Emma Hoffman, who was at one time a pupil of Charles W. Clark. Miss Hoffman went to Italy about three years ago and began to study with Giordano and Carriginnia in voice and with Madame Arkel in stage deportment. Later she made her debut in "Aida," under the direction of Leopold Mugnone, meeting with great success. Since then Miss Hoffman has been continuing her study alternately with public appearances. Recently she has been singing at Teramo, not far from Florence, in "Carmen" as Micaela, and has received excellent mention in the Italian Centrale and Corriere Abruzzese. Miss Hoffman is now coaching in Paris, and

has been engaged for next season at the Milan Dal Verme Opera.

Arthur Dunham, one of the most talented and capable organists in the Middle West, has been appointed a Fellow of the American Guild of Organists, the only organist in the Middle West enjoying that distinction. Mr. Dunham was also honored by being awarded the "Peabody Prize" of \$100 for the highest average in the examinations. Mr. Dunham is organist and director of music at Sinai Congregation, and organist for the Apollo Club and Mendelssohn Club, of Chicago. June 30, Mr. Dunham gave an organ recital at Mandel Hall, under the auspices of the Chicago University Extension Course.

Priscilla Carver played the Mendelssohn G minor piano concerto with the New York Symphony Orchestra at Ravinia Park on July 23.

Mrs. Theodore Worcester, who is now booking many engagements for next year for her Russian recitals in Pittsburgh, where she will remain for the Exposition.

Louise St. John Westervelt gave a song recital in the Fine Arts Building on July 22. Miss Westervelt, who is one of the most artistic of vocalists, sang the following program: "With Verdure Clad" ("Creation"), by Haydn; "Der Nussbaum" and "Auftrage," by Schumann; serenade and "Meine Liebe ist grün," by Brahms; "Flieder," by Von Flitz; "Eros und die Biene," by Schillings; legende, by Hermann; "All mein Gedanken," by R. Strauss; "Mai," by Hahn; "Bonne Nuit," by Massenet; "Chanson Espagnole," by Delibes; "The Rose Leans Over the Pool," Chadwick; "A Song of Glenam," and "A Broken Song," by Huhn, and "Sweetheart and I," by Mrs. Beach.

Paloma Schramm, the very talented pupil of Regina Watson, played the first movement from the Grieg piano concerto, with the New York Symphony Orchestra, at Ravinia Park, on July 21. Miss Schramm, who is without question very musical and artistic, gave a good account of herself and as an encore played the Scriabine nocturne for left hand.

The Chicago Musical College presented the summer term pupils of the school of acting in a matinee at the Studebaker Theater on July 24. The first number was the "Wayfarers" (a play in one act), in which the following pupils were represented: Arthur V. Birge as Monsieur de Montbroissier, Lee A. Berger as Paul Maurice, Norton R. Pratt as Stephen Marrable, and Edna Philfeldt as Julie (De Montbroissier's daughter). The next number was "A Jack and a Queen" (a comedietta in one act), with Fred E. Gladdish as Jack Windos, Mary E. Gladdish as Helen Lee, and Lee A. Berger as the Bell Boy. The third number was "Drifted Apart" (a domestic sketch in one act), with Grace Ady as Lady Gwendoline Bloomfield and G. Mortimer Wood as Sir Geoffrey Bloomfield.

EVELYN KAESMANN.

## BIRMINGHAM.

BIRMINGHAM, Ala., July 22, 1908.

Two interesting pupils' recitals given last month were unintentionally omitted in the mention of the many excellent recitals which claimed attention during the busy "closing" season, viz., an "Evening with the Fairies" by the

smaller children and a program by the larger children of the classes of Mrs. J. S. Bridges, the teacher of the Fletcher music method for small children, and the piano recital by the pupils of Miss E. M. Heines at her studio in the Watts Building.

Daisy Rowley, one of Birmingham's best known piano teachers, is giving a series of recitals this summer presenting at each one pupil in a program. Abbie Mary Murphy played the first program, Susie Brown Nabb, the second, and three others will follow.

Annie Louise Reinhardt, a young violinist from Richmond, Va., was a recent visitor to Birmingham, and while here was presented to a number of musicians and music lovers at an informal reception given by Mr. and Mrs. Gussen at the Birmingham Conservatory. Miss Reinhardt played several numbers, which were interspersed with piano selections by Mrs. Gussen and her talented child pupil, Miriam Howard. Miss Reinhardt, who has only recently returned from Europe, was a pupil in Berlin of Theodore Spiering.

Charles C. Washburn, of Nashville, for seven years a resident of this city, was in Birmingham the latter part of June en route from the Music Teachers' Convention in Mobile. Mr. Washburn, whom the New York Chautauquan Weekly calls "the best known teacher of voice in the entire South and a singer of marked ability," is now in Chautauqua, where on August 17 he will take part in the faculty concert with the other well known artists in the different departments of music, among which are Frank Croxton and William H. Sherwood, both of whom have been heard in this city.

Mrs. Flournoy T. Rivers, of Pulaski, Tenn., who will be remembered by many as the brilliant pianist, Lidie Averett, will come to Birmingham in the fall to permanently reside. Mrs. Rivers was prominently identified with musical interests in Nashville for several years, and since the death of her husband has resumed her musical work. She has been elected director of the Treble Clef Club for the coming season.

Harriette Wiswell O'Neil, the charming soprano singer and teacher, is, with her children, spending the summer in Virginia. She will reopen her studio in the fall.

Glen O. Friermood, baritone singer and teacher, is spending his vacation in the region of the Great Lakes and in his old home in Indiana.

Marie Stapleton, for two years a pupil in New York City of Frank Ormsby, and the possessor of a soprano voice of beautiful quality, is spending the months of July and August with her parents.

Amelia Markstein, soprano soloist at the Twelfth Street Presbyterian Church is at Atlantic City.

Lena Jackson, solo soprano at the First Baptist Church, has just returned from a trip to Washington, Baltimore and New York City, where she spent the past three months.

Jessie May Perkins, a gifted young girl violinist, of Selma, Ala., is in Birmingham spending the summer.



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CINCINNATI, July 25, 1908.

Alfred Benton, formerly of the Leeds (England) Festival Chorus, has been placed in charge of the Music Academy of the Cincinnati School of Expression. Mr. Benton made his debut as a conductor in Cincinnati at the commencement of the school in the Lyric Theater, June 15, when he directed the Lyric Choral Society. He will have as associate teachers Edith Heister, Fay Marshall and Helen Heister, piano; Celeste Seymour and Mrs. Theodore Hahn, Jr., violin. Mr. Benton will teach voice, piano and organ. There will be a series of faculty recitals given in Lyric Hall in September. Miss Mannheimer, directress of the school, is adding a dormitory to accommodate those pupils from a distance who need a home.

Alman Massman, vocalist; Valentine Jackson, violinist; Sophia M. Hamant, reader, and Edna Kirgan, accompanist, of the Metropolitan College of Music, Elocution and Dramatic Art, have been engaged to present several programs at the Woodland Park Chautauqua, to be held from August 1 to 9.

Eleanor Bain, the Cincinnati contralto, is spending a few weeks in New York City.

H. R. Carr, of the department of voice of the Cincinnati College of Music, left July 25 for Chautauqua, N. Y., where he will sing for three weeks. Mr. Carr's work at the Col-

lege has been very heavy, and he will make his stay at Chautauqua a vacation, indulging in swimming and other forms of athletics.

At the close of the summer term of the Cincinnati School of Expression, the various members of the faculty will depart on vacation trips. The Misses Mannheimer will go to Michigan, Fay Marshall to New York, Celeste Seymour to Port Lampton, Canada, Alfred Benton to Leeds, England, Theodore Hahn, Jr., to Presto Camp, on the Little Miami River, Margaret A. Buck to Chillicothe, Ohio, the Misses Heister to Clermontville, Ohio, Mabel G. Zinser to Wallingford, Conn., and Fred K. Stephens to Chicago.

Clarence Adler, pianist, who has been visiting his parents during the past month, sailed for Berlin on July 18. Mr. Adler will return to Cincinnati next March, and will then make a tour of this country.

The engagement of Douglas Powell, the English baritone, as a member of the College of Music faculty, is of great interest to those who participate in the musical affairs of Cincinnati. The voice department of the college was always noted for the success of its graduates, and Mr. Powell being an excellent singer as well as an efficient teacher, is expected to take a prominent place in the concert and oratorio field, as well as in the studio. He possesses a very powerful and resonant baritone voice, and is also a linguist and musician of much ability. He has studied with such noted musicians as Jacques Bouhy, Delle Sedie, Shriglia, Randegger, Tosti and Stockhausen. He has sung English oratorios in festivals with Patti, Melba, Albani, Van Dyck, Edward Lloyd, Plancon, Georg Henschel, Edouard de Reszke and others. Mr. Powell is at present in London, England, singing in concert. He will assume his duties at the college in September, succeeding Florida.

This office has just received the catalogue and prospectus of the College of Music of Cincinnati for its thirty-first academic year. It is a most attractive and interesting publication, much larger than those issued in previous years; the cover design consists of the college coat of arms, richly embossed in gold, and below it is the Latin motto, "Absque

labore nihil." There is a brief history of the early organization of the college, with extracts from the correspondence between the first directors and the late Theodore Thomas, apropos of his engagement as first director of the school. This is followed by the departments of study, with a half tone cut of the head of each department. A new department has been added, which offers a special course for teachers of piano. The object is to give piano teachers a more intimate knowledge of the instrument's construction, and the course is divided into three grades, viz.: 1. The Evolution and Mechanism of the Piano and the Functions of its several parts; 2. The Notation of Piano Music; 3. Normal Course. This department is under the personal instruction of Mary Venable. The board of examiners for the next academic year will be Albino Gorno, chairman; A. J. Gantvoort, Romeo Gorno, Lino Mattioli and Louis Victor Saar. The clerical board, which recommends talented students of limited means for partial scholarship, and which is composed of ministers of each denomination, will remain the same, with the exception of the addition of Rev. John T. Gallagher (R. C.), director of St. Joseph's Orphan Asylum, who succeeds the Rev. John Mackey, resigned. The catalogue shows that a larger number of students received certificates at the last graduation than in any year since 1895.

Lillian Arkell Rixford, organist and teacher of the Cincinnati College of Music, is spending the summer months at White Sulphur Springs, W. Va. ARTHUR M. JACK.

#### Madame Ziegler's Summer Classes.

Anna E. Ziegler divides her time during the summer between her New York and Brookfield Center, Conn., studios. Tuesdays Madame Ziegler conducts a class in vocal teaching at her city house, 163 West Forty-ninth street. At her country home in the lovely Connecticut village, Rose Marie Stiff, of Little Rock, Ark.; Miss Eddy, of Brooklyn, and Miss Kennidig, of Lancaster, Pa., are taking a special course in dramatic interpretation. In addition to her teaching, Madame Ziegler continues her zealous efforts in behalf of the National Association of Teachers of Singing, of which she is the treasurer. She also conducts a department for singers and vocal students in the Circle.

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HOTEL NOTTINGHAM,  
BOSTON, MASS., July 25, 1908.

An event of much interest and importance to musical Boston occurred at a special meeting of the trustees of the New England Conservatory of Music last week, when they elected as president of the board Eben Jordan, the head of Boston's forthcoming opera house. He takes the place of Charles P. Gardner, who has ably served the Conservatory for many years, and who resigns at this time on account of ill health; but the change insures the continued financial strength of the school in what may be forecasted as a new era in its development. The opera school is to be featured this winter with great prestige, and the reservations of time with teachers for next year are making the Conservatory even thus early in the season a busy place of preparation. By bringing under one head its greatest school of music with the opera project which is to complete Boston's leadership musically throughout the country, there is promise of greater scope in an educational way than Boston has ever yet offered to the ambitious and gifted music student. Why go abroad? Why, indeed, with great opera here as is promised, and great possibilities of study? The opera school which opens in November, will be in close touch with the new opera management, and Mr. Russell himself is booked to be in Boston for the examinations, which will be held October 15 to November 1. He sails October 3, and meanwhile his address is care of the Paris office, 3 Rue Ambroise Thomas. It will be a year before the new opera house is ready for occupancy, but plans are progressing very definitely now, and ground will be broken for the building early in August. These tangible realities lend still more interest to the novelties in opera production which are promised to Boston mu-

sic lovers under their own auspices, and as the nature of these novelties is to be some time withheld, curiosity grows apace. Meanwhile, plans for the opening of the opera school are kindling much enthusiasm, and a prospectus will probably soon be issued for MUSICAL COURIER readers.

Commencement exercises of the American Institute of Normal Methods were held at the New England Conservatory of Music last Thursday evening. The program of the evening's entertainment included several concerted numbers by the Institute chorus, with Fannie Hair at the piano and F. Percy Lewis at the organ. An interesting feature of these exercises is always the work in conducting by members of a class who are drilled in the use of the baton as a part of their course during the last season at the school. Good results were shown by the pupils, who were this year all women, while in two numbers they were assisted by the faculty. Leonard Marshall was cordially welcomed by the audience when he rose to lead the chorus in the songs which were inserted as a memorial of John W. Tufts, who founded the school and who died last March. The principal work given by the school was Schubert's "Lay of the Bell." The solo part of the master was excellently phrased, and the chorus showed some fine work under the leadership of Leo R. Lewis. Other numbers were "Comrades, Awake" (Storch), conducted by Miss Hatch; "Who Knows What the Bells Say?" (Parker), conducted by Ida M. Carpenter; "Summer Fancies" (Metra), conducted by Florence A. Smith; "Hope" (Vincent), with violin obligato played by Miss Guttenger, Miss Reynolds, Miss Carleton and Mr. Butler; and for the final number, "Omnipotence" (Schubert), conducted by Pauline Rockwood, with solos by Margaret I. Townsend. The organ selections were: Introduction and fugue from twelfth sonata, Rheinberger; variations on Pleyel's hymn, Calkin; postlude in A, Parker, and finale from first organ sonata, Guilmant. In the absence of the Institute president, Edgar O. Silver, diplomas were given out by Samuel W. Cole, of the Board of Instruction, and some apt remarks were made by him on the importance of enthusiasm. "To have it," he said, "it is necessary to have a high estimation of what you have to offer." There was a large audience present, and many former graduates of the Institute were welcomed at the informal reception which followed in the Hotel Bartol. The class of 1908 included Jeanette M. Hatch, president; Helen Canterbury Barnes, Mary Theresa Bergin, Ida M. Carpenter, Bertha Bishop Clement, Jeanie Craig, Bertha Viola Crossman, Sara Annie Davis, Emma Elizabeth Devendorf, Alma Giduz, Ethel Viola Goodrich, Mae F. K. Gove, Grace I. Greely, Grace Hart, Carolyn Jones, Ida Boardman Leib, Mary F. Low, Katherine M.

Lynch, Ina F. Nickerson, A. Elisabeth Putnam, Grace Elizabeth Robinson, N. Pauline Rockwood, Winifred M. Shumway, Florence A. Smith, Mildred B. Stockbridge, Margaret I. Townsend, Beatrice R. Walker, Helen L. Webb and Ethel Wilson.

A roll of over 3,000 pupils next year, which is the present outlook of the New England Conservatory, is much in excess of previous years, and the ratio of increase is such that apparently the luster of the musical world is not going to be in the least dimmed by the flurries of tight money.

John Crogan Manning, pianist, now sojourning in Paris, writes that he will give recitals in both London and Paris next season. In the meanwhile, Mr. Manning will tour the South and Southwest, where he has been heard in previous seasons to such excellent advantage. This musician recently played at one of Mrs. Paine's musicales in Paris, where he met some of the most interesting people of Europe. At another of Mrs. Paine's musicales there were only musicians present, and Mr. Manning played. In renewing his acquaintance with Jean de Reszké, Mr. Manning was pleased to find that the former's first assistant, Oscar Siegle, was an old friend of his. Mr. Harris, of Amherst, Mass., and Mr. de Reszké's first accompanist, is another interesting American whom Mr. Manning finds there. Still another is the gifted young violinist, Nina Fletcher, who is spending some time in Paris. Mr. Manning is situated at the home of his pupil, Mrs. Paine, in the Avenue du Bois de Boulogne, where four grand pianos await his pleasure in his six hours a day practice. He is delighted with his work in technique under Philippe.

Josephine Knight, soprano, will sing at the First Church of Christ, Scientist, during the summer. Miss Knight has just experienced the busiest season of her career, and made many friends among the musical people, who appreciate her good reading and artistic singing. Miss Knight has the reputation of being able, at very short notice, to sing difficult roles with entire satisfaction.

Katherine Ricker, contralto, will extend her vacation to include a visit at Newport, where she may be heard during August in song recitals. Later, Miss Ricker will remain at her old home, near Portland, Me., where she spends most of her summer.

A series of free orchestral concerts are being given in the Boston Theater each day, from 12 to 3 o'clock, by B. F. Keith, who is projecting the plan, only on a much more generous scale, for giving during the winter chamber concerts by the Municipal Orchestra. The programs are about three hours in length, and agreeably varied. The class of music furnished may be judged by this program given on July 22:

March, The Spirit of Liberty.....	Rowey
Overture, Jolly Robbers.....	Von Suppe
Selections from The Merry Widow.....	Lehar
Concert waltzes, Spring and Love.....	Von Blon
Popular airs, Bits from Remick.....	Lampe
Intermezzo, Ariso.....	A. Frey
Entr'acte, Spontime.....	Von Tiller
Potpourri of American Airs.....	Bendix
Excerpts from Woodland.....	Luders
Cornet solo, The Palms.....	Faure
Overture, Morning, Noon and Night.....	Von Suppe
Waltzes, Forget-Me-Not.....	Waldteufel
Medley selection, The Pae.....	O'Hare

Frank Tileston Smith, who was one of the voice teachers of Boston for many years, but settled in Burlington, Vt., about four years ago, was visiting an old friend in the city last week. Mr. Smith reports the musical life

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of Burlington unusually brisk for a small city, and, besides many private pupils, he has charge of the Cathedral music.

Willy Hess will return to this country from his vacation trip abroad early next month for the August rehearsals of the Hess-Schroeder Quartet, which includes, besides the Symphony's concertmeister, Messrs. Theodor-witz, Lionel Tertius and Alwin Schroeder. Professor Hess has been sojourning in Germany among the Taurus Mountains.

William Alden Paull was recently elected one of the faculty at Harvard University for the summer school. He will instruct in voice, both in speaking and singing, and in the former Mr. Paull will doubtless have enthusiastic classes, as it seems that people are "waking up" on this particular theme, besides he fully understands the vocal apparatus and discusses its uses and abuses most interestingly. He himself possesses a most pleasing, speaking voice, which has been chiefly acquired, he claims, through applying intelligent methods and cultivating the ear until he practically heard his own voice. This, he claims, is the salvation of the American people's voices; to hear ourselves, then eliminate nasality; cultivate resonance and the musical quality. Mr. Paull is interesting to listen to. He is an enthusiast on voice. He gives very effective drill in intoning, which ministers and lawyers, aside from singers, particularly need, in order to reach the assemblages before them. Mr. Paull has taken charge of the organ during the summer months at the little Nahant Church. He has assisting him a first class Quartet, where formerly there was a male choir, and he played last Sunday for the first time. Many expressed themselves as being very much pleased with the musical service furnished by Mr. Paull and his singers.

Charles Anthony, the pianist, for the past year connected with the Metropolitan School of Music, besides being musical editor of the Indianapolis Star, Indianapolis, Ind., will return to Boston this fall and resume his teaching and concert work.

Mr. and Mrs. Louis C. Elson are of the summer colony of musicians who always find the artistic atmosphere of summer sojourners at East Gloucester, Mass., a delightful relaxation.

Marie Wittich will leave the Dresden Opera next season, as the management refused to raise her salary in accordance with a demand made by the singer.

Vittorio Arimondi, the splendid basso of the Manhattan, has been singing King Mark in an Italian performance of "Tristan and Isolde" at Buenos Ayres.

Egon Pollak, the leader at the Bremen Opera, has been secured there for two years more.

Graz had a Wagner cyclis, consisting of all that master's works except "Parsifal."

## OBITUARY.

### Douglas Boxall.

CINCINNATI, July 25, 1908.

Douglas Boxall, the concert pianist and member of the faculty of the Cincinnati Conservatory of Music, passed away suddenly on Thursday, July 23 in Bethesda Hospital, Cincinnati, where he had been operated upon some days ago for appendicitis. His loss is a great one to the profession of music in this city and is deeply mourned by friends and pupils.

Mr. Boxall was a native of London, England, and was just in the prime of life and a brilliant career. His musical education began in London at Dulwich College, where he showed remarkable talent at an early age, and appeared in public as a pianist when only twelve. Later



DOUGLAS BOXALL.

he became a pupil of Francesco Berger, of the Guildhall School of Music, London, and then of Emil Bach, the well known pupil of Liszt. At the Guildhall School he won the Brinsmead prize for piano, which is offered but once in four years.

Subsequently he concertized in France, Belgium and England, and the tour proved an unbroken triumph. At Ostend he met Leschetizky, who immediately recognized

his great abilities, and young Boxall cancelled all further engagements to study with this master in Vienna. There he remained for four years, and then appeared with eminent success in concert in Berlin and other German cities.

Five years ago his services were secured by Miss Baur, as a member of the faculty of the Cincinnati Conservatory of Music, where he had taken rank as one of the greatest exponents of the Leschetizky method. His pedagogical success was marked, and his devotion to his art, together with his generous and kindly nature, made him admired and beloved by associates and pupils alike. He was a man of exemplary habits and strict in his adherence to his work. His strong personal influence was an inspiring factor in enabling him to bring out so large a number of brilliant pupils.

During his career in Cincinnati he appeared each year at the conservatory in a number of chamber concerts and piano recitals. These events were always high artistic successes. He also toured several sections of the country in a series of brilliant concerts.

Those bereaved by his death are his young widow (Mazie Homan), well known in piano circles, and an infant son in Cincinnati, and his parents in England.

Clara Baur, directress of the Cincinnati Conservatory of Music, has expressed her great appreciation of Mr. Boxall's merits, and her deep personal grief at his death, in the following article:

In the death of Douglas Boxall the Cincinnati Conservatory of Music has sustained a great loss. He was one of the most distinguished pianists, whose playing appealed to the innermost and best emotions of the heart. The broad culture of his mind, his scholarly attainments and noble character made him the poet of the piano that called forth such widespread admiration. His pedagogical powers and his faithful interest in his work rendered him a most successful teacher. Mr. Boxall was beloved alike by faculty and pupils, to whom his death is a sad bereavement. After a beautiful life of faithful performance of his duties and earnest occupation of the talents given him from above, the Lord has taken him to higher spheres in His Kingdom of eternal love. With expressions of deep sympathy for the bereaved widow and child and his dear ones at the parental home abroad.

CLARA BAUR.

Members of the faculty expressed their sorrow in the following tribute:

We, the members of the faculty of the Cincinnati Conservatory of Music, give expression to our profound sorrow caused by the death of Douglas Boxall, whom we admired as a great artist and loved as a true friend. These of our number, including his other absent friends, would thus express our deep grief.

Clara Baur, Mrs. Tirindelli, Mrs. Pace, Frances Moses, Helen May Curtis, Ethel Piland, Pier Adolfo Tirindelli, Bernard Sturm, Julius Sturm, Harold Becket Gibbs, Hans Richard, Wilhelm Kraupner, Louis Schwebel, Albert Berne, Hugo Sederberg, John A. Hoffman, George A. Leighton.

Von Ebart, managing director of the Coburg Opera, has left that position.

Felix Weingartner is summering at Bad Kreuth.

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## MUSIC IN THE MIDDLE WEST.

Agnes Whitehead Lemaire, the English soprano, recently added to the faculty of the Strassberger conservatories in St. Louis, has toured England, and taught in South Africa and Ceylon. She sang in the London concert halls with Hilda Wilson, E. Turner Lloyd, H. Lane Wilson and Miss Montique Poole, directed by F. B. Kiddle. Handel's "So Shall the Lute" and "Largo," De Flegier's "Stances," Bemberg's "Nymphes et Sylvaïnes"; "In the Olden Time," by Walker Hunter, and "Flora's Holiday," by H. L. Wilson, were on one of her last London programs.

There is a "Hawley School of Music" in St. Louis, and a "St. Louis Music School," also a "Missouri Conservatory" managed by the Elsenbergers, and Emily Boeddecker is principal of a music school of that name. There is a MacDowell, too, in the St. Louis art field, but this one teaches color, syllabication, punctuation and phrasing, which are generally ignored by musicians.

C. Froelich, son of Carl F. Froelich, the cellist, himself an artist on that instrument, is in Brussels, but soon is expected in St. Louis. His friends there would be glad to hear from him.

Mrs. E. A. Farish is a French vocal professor in St. Louis, who is doing much for the art there. She is descendant of a race of musicians; daughter, pupil and friend of French artists, and has an exquisite coloratura voice which would ornament the operatic stage. She has large classes at 4837 McPherson avenue.

Mrs. L. A. Stemmler and Ada Cunningham are two gifted and well equipped products of the Alice Pettingill Piano School in St. Louis. They are performers of verve, skill, taste and power in attracting and holding attention.

Decatur, Ill., has been enthusing over the singing of Marion Green, the Chicago basso, who recently was star of a concert given by the Decatur High School, directed by Mary J. Clark. The "Farmer Mass" and the "Bridal Chorus," from the "Rose Maiden," were given, with a recital by Mr. Green. Mrs. A. E. Ahrens, soprano; Mrs.

Roy Essick, contralto; Carl Helby, tenor, were other soloists. President Taylor, of the Decatur University, and Mrs. Taylor were present.

Webster, Mo., is a picturesque suburb of St. Louis, and boasts of the home of Mrs. K. J. Brainard, of that family of musicians; herself director for many years of the music of Mary Institute, St. Louis; a musician of the right stamp, who not only "led the singing" in the college, but taught the students to read, to hear, to think and feel music; to know its structure and to sing understandingly. She also wrote much and compiled a hymnal teaching the proper syllabication of words as a feature solely neglected. Mrs. Brainard's father, Darius E. Jones, a Congregational minister, composed the hymn "Stockwell" when director of the choir of Henry Ward Beecher's Church, Brooklyn. Mrs. W. J. Hall, the accomplished pianist and accompanist of St. Louis, is a niece of Mrs. Brainard.

Lawrence, Neb., has a conservatory of great strength affiliated with the State University there. Willard Kimball is director. Among the faculty are a pupil of William Sherwood, who has appeared in concert with Clara Schumann, and James Kwast, a pupil of Bloomfield-Zeissler, with music honors from Theodore Thomas, Frederick Stock and Alexandre Guilmant; a graduate of New England Conservatory, and student with Turner, Elson, Emory and Joseffy; a graduate of Oberlin; a graduate from the Chicago University; former director of music in an academy in Culver, Ind.; another Bachelor of Music of Oberlin; a pupil of Jacobson, of the Chicago University, assistant in the Hugo Heermann School in Frankfort, and pupil of Mr. Heermann, and eighteen others (?) products of this or other schools, graduates of universities or music schools. This may indicate the standard of seriousness as to teachers in the West. Willard Kimball is now conducting a summer music school. Carl Pryor, the composer-professor, teaches the piano in this conservatory.

Eldon, Mo., has a Euterpean club, literary and musical. In the past season twenty countries have been heard from in regard to music. Two public concerts were given by the club, one by E. R. Kroeger, of St. Louis, in Jan-

uary; one in June by Pauline Treuchery, of the musician family of that name in Alton, Ill. Mr. Kellogg was her accompanist, and she sang in several churches while in Eldon. On the Euterpean program were English, French, German and Italian songs with two in MSS., one "Cupid's Garden," written by a sister, the other, "Les Deux Automnes," by Baudet, of Paris. The "Faust" flower and "Othello" willow songs were also on the program.

William B. Armstrong, of Alton, Ill., continues to write during his vacation. A Mass in F, published by Breitkopf & Härtel, and a sacred solo, "All Will be Well," by Oliver Ditson, are late publications.

Crawfordville, Ind., is the original home of Mrs. William Wheeler (Nellie Michelson), the present soprano of Robert Collier's church, New York. Mrs. Wheeler recently gave a recital in Indianapolis, Mrs. Joseph Joiner, accompanist.

Myrtle Ellyn is a most popular pianist in the Middle West, no less by her beauty and engaging manners than by her art equipment. She is pupil of Godowsky and has been playing with success arrangements of De Bussy, Rameau and Dohnanyi. She has made a great impression everywhere she has played.

Johannes Miersch, the violin artist, known among the leading masters of his instrument, is teaching violin and viola in the Indianapolis Conservatory of Music, Edgar M. Cawley, director. The conservatory has twenty in the faculty. The subjects taught are many and the standard is high.

Edward Hiner, bandmaster, of Kansas City, teaches a large class of men in addition to extensive professional playing. He has many talented young fellows, and being a good man with sound principles, has great influence for good.

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## CORRESPONDENCE



## Syracuse.

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With the majority of Syracuse musicians abroad or at American resting places, this city is absolutely dead musically. The occasional band concerts, given under the direction of the Harvard Club, are the single diverting features and help the "stay at homes" pass the hot evenings.

Cards from Melville A. Clark, George Alexander Russell, Professor and Mrs. Vibbard, Prof. Richard Grant Calthrop, Martha Witkowska and many other local musicians on the other side tell of good times and profitable hours.

Frederic Foster Snow returned to Syracuse last week after having spent a year under the instruction of Isidore Braggiotti at Florence. Mr. Snow had a class of English pupils while abroad and returns greatly benefited by the labor. A naturally pleasing tenor voice has been rounded out into a powerful, sympathetic and adaptable organ by Signor Braggiotti, the result being a fine operatic production. Mr. Snow will teach in this country for a while before returning to Italy to complete his studies with his teacher.

William Stickle, also of this city, is the accompanist of Signor Braggiotti. The young Syracuse pianist has rare powers as a soloist and as an accompanist and went to Italy solely to be associated with the teacher.

The musical outlook for the coming year is good. The Morning Musicals and the Syracuse Arts Club promise to keep the season filled with interesting novelties. The latter club has an encouraging list of applications for membership, and when the fall season opens there is every indication that the majority of the musical workers of the city will be in the club. Professor Vibbard, who has charge

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## Atlanta.

ATLANTA, Ga., July 16, 1908.

Too warm here to think of musicales and the professionals are taking their usual outings. Alfredo Barili has returned from his trip East, but will leave tomorrow with Mrs. Barili and daughter for Franklin, N. C., where Louise Barili is conducting a summer school.

Grace Lee Brown has returned from Europe, where she has been for study under De Reszke. She has resumed her position as leader and soprano at the First Methodist Church choir, also her teaching.

Mrs. Kurt Myller and children have gone to the country. Anna Hunt, accompanied by her mother and sister, are spending some weeks in the Blue Ridge Mountains in Northern Georgia.

Paul Donchou, our political musician, who was recently made county coroner, is playing the violin and piano at the hotel at Cumberland Island, one of Georgia's beach resorts.

Mr. and Mrs. J. Fowler Richardson are in Canada for the summer. Mr. Richardson recently received the degree Doctor of Music from a college in New York.

Sara MacDonald Sheridan is in Paris.

Lily Strickland, pianist and composer, will join the professional contingent of Atlanta in August. She will be the guest of Bertha Harwood for the winter.

Theodora Morgan is preparing Kate Hodgson, of Athens, for further study in the Royal Academy of Arts, Berlin, Germany, under Andreas Moser. Miss Hodgson will sail August 15.

Theodora Morgan is one of our most enterprising professionals and is conducting a successful summer school, which culminates in a violin recital on July 23.

From present prospects the coming season is to be a prosperous one. Even now some of the teachers say they have larger classes than at any time last winter. There is also the added stimulus which comes with the opening of a new conservatory and the increased number of professionals who will be brought here by the institution.

Gertrude Westmoreland, who is one of Atlanta's excellent pianists, will be a member of the faculty at Bessie Tift College at Forsyth, Ga., this coming season.

The recent death of G. Le Forest Wood, the father of the young pianist, Annabelle Wood, has taken a man of rare attainments. He was a professional delineator of character and a dialect reader and was a most successful entertainer until ill health forced him to abandon his work.

BERTHA HARWOOD.

## Denver.

DENVER, Colo., July 17, 1908.

Although the concert season is supposed to be closed, Denver is fortunate in having Signor Cavallo's Symphony Orchestra continued through the summer at Mrs. Elitch Long's beautiful gardens. It was the intention of the director to give all the Beethoven symphonies in consecutive order, but for some reason this has been changed. The Tschakowsky fifth symphony was given at the fourth and Dvorak's "New World" at the fifth concert. Both works elicited well-merited praise. Robert Perkins, basso, was the vocalist at the fourth concert, and succeeded in creating a good deal of enthusiasm. He has a good voice.

The Stewart Opera Company is giving a round of popular standard operas at Manhattan Beach. The company is a good one, 4-

serving of better support than it is now receiving from the music lovers of Denver.

There is a fine Italian band at City Park that entertains thousands nightly. The so-called White City resort also has a fine foreign band that furnishes afternoon and evening concerts.

## Middle West Notes.

J. A. Cowan is director of the Kansas City Conservatory of Music. This institution commenced three years ago with fifteen professors and now has over fifty. The Mayor of the city, the president of a bank, one of the leading city fathers and a president of a real estate company, the latter also being a director of the Y. M. C. A., are united with Mr. Cowan in the management of that musical institution, which has already done much for Kansas City.

\*\*\*

Pluma Mapes, pupil of Emily T. Sandeford (authorized examiner for the New England Conservatory in that section), recently gave a piano graduating recital in Kansas City. She was assisted by pupils of Mrs. W. C. Hawes, vocal teacher, who shares studio privileges with Miss Sandeford.

\*\*\*

Minneapolis, Kan., has given "The Creation," with Paul Blatz, the St. Louis tenor, and Topeka talent, under the auspices of a music club. Herman Springer, a vocal teacher of Kansas City, insists that Topeka is one of the most musical cities in the Middle West. He has a fine studio in Kansas City and has a good following in both cities.

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